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and Queries.

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LITERARY (AND OTHER) GOSSIP.

The publishers have to apologise for the condensation of the BIBLIOPOLIST last year, remarking that the greatest imposition on subscribers occurred during the panic. We will amend the matter this year as far as possible by giving the subscribers the "Handy Book about Books," printing a portion in each number; thus furnishing, besides usual matter, for one dollar, a book of which the price is three dollars. The bibliographical portion is under revision. It will not be a mere reprint.

François Victor Hugo, the translator of Shakespeare, died last December, in the prime of his life, after a prolonged and painful illness. The Hugos have been, indeed, heavily afflicted. Eugène, the poet's younger brother, died in a mad-house after giving promise of a brilliant future.

M. Victor Hugo has lost successively his only remaining brother, his daughter, his wife, and his two sons; so that towards the close of a magnificent career he remains alone amidst the tombs of those he cherished. François Victor Hugo, his last remaining son, was born in 1828. But for the overwhelming burden of his name, he might have taken rank among the most earnest and conscientious writers of his time. His first attempt in literature was in a paper founded by M. Victor Hugo. François Victor followed his father to Guernsey, and there, during long years of melancholy exile, he devoted himself wholly to a work which will preserve his name to posterity. He was for twelve years engaged on his translation of Shakespeare's complete works; and he at length gave to his countrymen a rendering of the great poet which in all respects surpassed previous attempts, not excluding M. Émile Montégut's translation, which is saying not a little. From 1867 to within two years of his death, he was one of the most thoughtful and effective contributors of the *Rappel*. So free from all ideas other than those of the highest kind were his pleadings in favor of the République, that the Empire could never find a plausible pretext for proceeding against him. Beyond the work we have mentioned, his productions are few and of little importance. To have translated Shakespeare so admirably as François Victor Hugo

did is enough to occupy the life of a writer of merit. It is a noble task, as arduous and painful as would be that of translating the "Comédie Humaine" into English. Few men could carry it out, and François Victor deserves the gratitude of France for the fervent devotion with which he completed the work.

M. J. Ph. Berjeau is preparing for the press a fac-simile reprint, with introduction, French and English translations of a Dutch narrative of the second voyage of Vasco de Gama to the East Indies. The book, unknown to bibliographers, was printed in Antwerp, circa 1504, 4to, and is now in the British Museum.

In his Annual Report the Librarian of Congress mentions that 12,407 volumes have been added to the collection during the year closing December 1st. The aggregate number of books now in the library is 258,752 volumes, besides about 50,000 pamphlets. In the copyright department there have been 15,352 entries made during the year, and the Librarian has paid into the treasury the sum of \$13,404 as the receipts from copyright fees. This exceeds the entries of the year preceding by about ten per cent. The rapid growth of the library and of the copyright business of the country renders a new building to accommodate the overflowing collections an imperative necessity. While retaining in the Capitol a sufficiently large library for legislative and judicial use, Congress has already authorized the preparation of plans for a separate building, and the Commission appointed to select a plan will shortly make the award of premiums. The site of the building, however, is not yet selected.

Prof. Karl Elze, the author of a Life of Lord Byron, is going to publish a translation into English of some essays on Shakespeare. Writing the name reminds us that Herr Elze's last essay is another discussion of the often discussed orthography of Shakespeare's name. Another is on "Shakespeare's Supposed Travels," and one on "Hamlet in France." The aim of the volume is to unite the wide scope and ardor of the so-called Transcendental school of criticism with more modern methods, historic and comparative; and it consists of complete accounts in

this sense of some of the main dramas, and of elucidations of more incidental departments of the story of the poet and his period. The publishers are to be Messrs. Macmillan.

M. H. Taine is engaged upon a history of the French Revolution, which has for the past three years exclusively occupied his time. The first part is now approaching completion.

The great French Dictionary.—M. Littré's great work, completed about the end of 1872, was some thirteen years in the printer's hands. A specimen sheet appeared in January, 1859; the composition of the work itself was commenced in July following, and was not completed till November, 1872. The "copy" consisted of 415,736 folios manuscript.

It is reported that one of the most popular English dramatists is about to bring out a play which will present John Knox in a singularly novel character—that of exhibiting an intense feeling of love for Mary Stuart, and at the same time struggling with the insane passion.

Copperplate Engraving.—A notable achievement in this art has just been made by the production of first-class copperplate print after Raphael's celebrated picture, "The Espousal." It is a masterpiece in many respects. It is the work of Professor T. Stang, of Dusseldorf, who received a subvention from the Prussian Government during the progress of the work, which lasted for eight years. It is forced into comparison with Longhi's print of the same subject, intelligent critics say to the detriment of the new print, though the conspectus claims its superiority to the old one.

Chatto & Windus have reproduced the sketches by Maclise, representing individuals celebrated in London, 1830-8, which were published in *Fraser's Magazine*. This reproduction includes the notices of the sketches, written chiefly by Dr. Maginn. To these are added notes by Mr. W. Bates. The book is called "A Gallery of Illustrious Literary Characters." The drawings are, generally speaking, so well known that we need not write at length about them. Few who care for such matters at all have forgotten the humor, strong character, and piquant satire of many of these portraits, in producing which the artist greatly surpassed his literary coadjutor; for it must be admitted that Maginn's sketches are but too often vulgar, or, rather, to use a cant literary term of modern invention, they are "greasy." Considering the fact that very few of the celebrities who formed the subjects of these sketches remain alive, they have already acquired the value of history. Their humor is of a fine kind. Look at this tailor's Adonis, Count D'Orsay, the flashy man about town: what a volume of humor there is in the slight exaggeration of his

swagger. Here is William Godwin, shuffling along past that book-shop, which many "unco guid" folk actually believe to this day was a haunt of horrid reprobates—good folks who would not have been surprised if the earth, opening, had swallowed it up; there goes Godwin, with his prodigious hat, his hands linked behind his back, a voluminous "dress" coat on his body, wonderfully badly-cut trousers on his legs, and yet with a face which, as Maclise saw, had its merits,—even something that might be called beauty. Here is a good and rather caricatured sketch of Leigh Hunt, whom it was easy to caricature. Here is Westmacott, the editor of the *Age*; Captain Ross, sipping toddy with his heels on the hob; and Miss Harriet Martineau and her cat: Maclise designed the cat, with laughable zest and great artistic spirit. Here is Mr. George Cruikshank, seated on a barrel in a taproom, making sketches on his hat; Coleridge, with beautiful, if somewhat inflated, not to say flabby, features, and weak limbs; Talleyrand, seated, a figure like a frog, in a chair by the side of a fireplace; and Bulwer, ever conscious of himself, and highly ornamental.

M. B. Field's book, "Memories of Many Men and Some Women," has attracted favorable notice in the *Athenæum*. In his sketches and etchings he has pictured notabilities both at home and abroad.

"Curiously enough, the Englishman with whom he was most disappointed was the one whom he had, before seeing him, the most worshipped, namely, Charles Dickens. Washington Irving told Mr. Field he was similarly disappointed when he first called on the "guest of the nation" at New York, and was repelled by the salutation: "Irving, I am delighted to see you! What will you drink, a mint julep or a gin cock-tail?" "Irving," says Mr. Field, "found Dickens outrageously vulgar—in his dress, manners, and mind." Mr. Field first met Dickens at Cincinnati. The English traveller was holding a morning levee at his hotel, and the American went thither, with others, full of hero-worship, to offer the homage of his respect. "Mr. Dickens," he says, "was standing in front of the fireplace, with his coat-tails under his arms, gorgeously attired, and covered with velvet and jewelry." After presentation and conversation, a shy little Englishman who attended the levee timidly reminded Dickens, that they had met at a certain house in a shire, named, and at a stated time. "Dickens looked him steadily in the face for a minute, and then answered in a loud voice: 'I never was there in all my life!' The shy Englishman, much confused, gently re-stated his details. Dickens is described as more loudly denying their accuracy. Mrs. Dickens reminded her husband that the gentleman was right, and that she was present with him, under the circumstances mentioned. Mr. Field says: 'Mr. Dickens glared at her almost fiercely, and advancing a step or two, with his right hand raised, he fairly shouted, 'I tell you I never was there in my life!' The unfortunate Englishman

withdrew, without another word, and I and my friend retired disgusted. I then for the first time reluctantly appreciated the fact, that a man may be a great author without being a gentleman—a conclusion which I have frequently seen verified in my more mature years." It certainly seems strange that Thackeray, with all his cynicism, appears to have made a more favorable impression on many Americans than Dickens did. Of all the literary Englishmen in America, G. P. R. James won the most sincere respect. At another of the social parties to which Mr. Field takes us, we find "Fanny Kemble" talking of leeches as her "deformities," manifesting her "masculine accomplishments" by talking of horses, rounding off an anecdote with a "by God!" not, of course, spontaneous, but quoted from the Duke of Wellington; and finishing up with Brahminism, transmigration of souls, and mystical theology. Perhaps one of the best stories told here is one which brings a British subject and a President of the Union together. When Harrison died, during his Presidency, Tyler, the Vice President, succeeded, as a matter of course; and thereupon he commissioned his Irish servant to look out for a carriage, to be purchased in honor of the new dignity. Pat reported well of a second-hand vehicle, for sale. "That will never do," answered Mr. Tyler; "it would not be proper for the President of the United States to drive a second-hand carriage." "And sure, what are you but a second-hand President?" was the prompt and unanswerable reply!"

Messrs. Ellis & White, of London, have just published "An Introduction to the Study and Collection of Ancient Prints, by W. H. Willshire." It has met with favorable review by London papers. The author has endeavored to collect and summarize the knowledge we have of the subject, to furnish a *vade mecum* for amateur collectors. It is observed that there is no book conceived and executed in the spirit which modern criticism requires, which deals with prints in a manner comprehensive, exact and exhaustive. Gilpin, Cumberland and others are too old to satisfy modern wants. The "print collector," by Maberly, is about the best on the subject, but that is very scarce. In remarking the fact that there will appear errors and omissions in this book, we are reminded that the *Kunstler Lexicon* contains an almost unparalleled mass of blunders which at the present day ordinary industry would avert if half the modern and three-fourths of the old books on art are written by critics, whose boast is that they are independent because they are ignorant of art, and their compositions are works of the crudest kind. The completion of Dr. Meyers Nagles' is looked for as the greatest desideratum in the way of a history of art. We think it would have been better had Dr. Willshire, in dealing with his materials, avoided quoting every opinion of every man or woman whom fortune may have compelled to write on art. He would surely have done well to omit repeating the fancies of persons unqualified by technical knowledge to speak on mat-

ters of execution, who have discussed such difficult questions as whether or not Dürer cut blocks with his own hand. That there is great diversity in the merits of the blocks which conveyed Dürer's designs is unquestionable; but it does not follow from that circumstance alone that the finest pieces of wood-cutting are due to Albert himself. Mr. Reid has pointed out that Mr. Thompson, when examining original wood-blocks now in the British Museum, demonstrated that more than one hand had been employed in cutting designs which were due to a single designer. There is no reason to doubt that Dürer, like other great artists, occasionally engraved on wood; but even experts are far from being able to assert, on the internal evidence of the works themselves, what he did and what he did not do. One thing at least is quite certain, that there were wood engravers in Nuremberg about 1509, and doubtless before that date, who were capable of noble work. So much for the charge of superfluous compilation, the sole objection of weight to which this book is liable.

The second series of "Lettres d'un Bibliographe" (Paris, Tross, 8vo), illustrated with fac-similes, consists of fifteen letters, in which the author, M. Madden, describes books mostly connected with the press of the *Fratres Communis Vitæ*, who, he assumes, were the masters of our William Caxton. M. Madden also contends against the opinion of all previous bibliographers, that the Bible of 36 lines, generally ascribed to Albert Pfister, of Bamberg, was undoubtedly (?) the work of Guttenberg.

M. J. Ch. Brunet long ago surmised in a short notice (Paris, 1834) that a chap book anonymously published at Lyons, under the name of "Chronique Gargantuine," and the much augmented second edition of the same, under the title "Chroniques admirables du puissant roy Gargantua," without place or date, 8vo, are the work of Rabelais himself. Still the edition of "Gargantua," Lyons, 1535, 8vo, was presumed to be the first, although the "Pantagruel," par maistre Alcofribas Nasier (anagram of François Rabelais), Lyons, n. d., 4to, was undoubtedly printed in 1532. M. P. Lacroix (Bibliophile Jacob) has lately shown, in an article in the *Bibliophile Français* that Rabelais was the author of "Les grandes croniques du grant et norme géant Gargantua," Lyons, n. d., 4to, 16 pp., which contains in embryo the story published in 1535. A copy of these "Grandes croniques," long purposely hidden in Renouard's library, was bought at his sale for 1,825 francs, by the Paris National Library. In the same way "Les chroniques admirables du puissant roy Gargantua," s. l., n. d., 8vo, 68 pp., is the rough sketch of the "Pantagruel," and must likewise be ascribed to Rabelais, who, it appears, wrote the "Chroniques"

for the amusement of his patients in a private hospital at Lyons, of which he was physician.

The manufacture of intelligence in times of stagnation is an important industry in the Western States of America, where the newspaper editors are often at their wits' end to find sufficient food of a stimulating nature to satisfy the voracious appetites of their readers. Some interesting details are given by the *Cincinnati Gazette* of the ingenuity displayed in this line by a Mr. Bennet, now dead, but once editor of the *Cincinnati Enquirer*. It was Mr. Bennet's practice when news was scarce to make small imaginary children tumble from the Newport ferryboat into the Ohio river, where they would have certainly perished but for the gallantry of a gentleman who happened to witness the occurrence, and who plunged into the water and rescued them—this gentleman being always some personal friend of Mr. Bennet's whom he delighted to honor. Some of these heroes, however, at last became wearied of the distinction thus thrust upon them, and a certain Mr. Kellum, who had several times figured in the columns of the *Enquirer* as the savior of perishing innocents, preferred a request that his name might no longer be used for this purpose. He was assured that his request, although it was proof of a curiously sensitive disposition, should be complied with, and this promise was faithfully kept, for the next day Mr. Kellum read in the *Enquirer* that on the previous day a beautiful little girl, the child of a prominent citizen of Newport, had fallen from the Newport ferryboat into the river, and that Mr. Kellum, who was standing close by and could have rescued the child from a watery grave, refused to render any assistance. Boiling with indignation, Mr. Kellum hurried to the office of the *Enquirer*, and uttered fearful threats of what he would do to Mr. Bennet if this pleasantry continued. That gentleman, however, calmly pulling off his coat, said, "See here, Kellum, you are not a bad fellow in your way, but I cannot stand any interference with my department. If I make any statement in the *Enquirer* you musn't come round here contradicting it. That isn't journalism." Mr. Kellum retired abashed and thenceforward submitted calmly to his fate.—*Pall Mall Gazette*.

A good Inkstand.—Our attention has been favorably attracted by a novel article known as the Safety Inkstand. By its peculiar construction, all the desirable features of an inkstand seem to be here combined. The ink all drains to a narrow, central ink well, so that quite every drop can be dipped by the pen; the pen sides are arrested so as to save pen points; a receptacle is provided below the ink chamber for sediments so that the clear ink may be had always; and the top being made concave in shape, the ink will not spill if upset, while it is readily cleaned by

removing a stopper at the bottom. Being attractive in appearance and cheap in price, it bids fair to be popular. We recommend it especially for use in the library, as even if it fall over it will not run out and spoil books or carpet. It is sold by Leach, the stationer, 86 Nassau street.

CORRESPONDENCE.

A Shakespeare Myth Exploded.—In a long and elaborate article on "Ben Jonson's Quarrel with Shakespeare," which was published in the *North British Review*, July, 1870, and which appears to be claimed by Mr. Richard Simpson, it is stated, in a note to p. 411, that

"There is some obscure tradition of a defect in Shakespeare's legs, to which he is supposed to allude in the sonnet[s]";

and the writer finds an allusion to this defect in Jonson's "Poetaster," where Chloe asks Crispinus, "Are you a gentleman born?" and expresses satisfaction at sight of his little legs. (At least, if that be not the writer's meaning, I am unable to assign a reason for the foot-note.) This article is a perfect hot-bed of myths, supported by the most singular misstatements. I select this one case for examination, as a sample of several others. It is by such a dissertation as this that false biography is constructed; and for this reason I venture to ask for space for the detection and explosion of this myth of Shakespeare's lameness.

There never was any *tradition* on the subject. The first writer who makes mention of Shakespeare's lameness was Capell. He, however, takes credit to himself for the *hypothesis*, that when Shakespeare wrote, in Sonnet 37:

"So I, made lame by fortune's dearest spite," &c. and in Sonnet 89:

"Speak of my lameness, and I straight will halt," &c.

he was signaling his own personal defect. After Capell the hypothesis met with little notice, and no entertainment. Malone, however, speaks of it thus:

"A late editor, Mr. Capell, &c., conjectured that Shakespeare was literally lame; but the expression appears to have been only figurative. So again in "Coriolanus":

—' I cannot help it now,
Unless by using means I lame the foot
Of our design.'

Again in "As You Like It":

' Which I did store to be my foster-nurse,
When service should in my old limbs lie lame.'

In the 89th Sonnet the poet speaks of his friends imputing a fault to him of which he was not guilty, and yet he says, he would acknowledge it; so (he adds) were he to be described as lame, however untruly, yet rather than his friend should appear in the wrong, he would immediately halt. If Shakespeare was in truth lame, he had it not in his power to *halt occasionally* for this or any other purpose. The defect must have been fixed and permanent."

So far Malone. From the time when Malone's common-sense note appeared in the *variorum* edition of 1821, vol. xx, p. 261, Capell's ridiculous fancy met with no countenance. Some fifteen years later, however, the Rev. William Harness, took up the neglected crotchet, and gave it careful nursing. In his "Life of Shakespeare," he re-states the hypothesis *as a fact*, but without any mention of its author! Mr. Harness's remarks consist mainly of an answer to Malone. "It appears," he writes, "from two places in his 'Sonnets,' that he was lamed by accident." He then quotes the two lines from the "Sonnets."

"This imperfection would necessarily have rendered him unfit to appear as the representative of any characters of youthful ardor in which rapidity of movement or violence of exertion was demanded; and would oblige him to apply his powers to such parts as were compatible with his measured and impeded action. Malone has most inefficiently attempted to explain away the palpable meaning of the above lines. . . . Surely many an infirmity of the kind may be skilfully concealed; or only become visible in the moments of hurried movement. Either Sir Walter Scott or Lord Byron might, without any impropriety, have written the verses in question. They would have been applicable to either of them. Indeed the lameness of Lord Byron was exactly such as Shakespeare's might have been; and I remember as a boy that he selected those speeches for declamation which would not constrain him to the use of such exertions as might obtrude the defect of his person into notice."

Curiously enough, Mr. Harness himself was too lame for the dissimulation which he imagined to have afforded Shakespeare a valuable resource.

Mr. Harness having thus converted the foolish conjecture into a fact, it became a current remark, that our three greatest poets were afflicted with lameness!

In 1859, Mr. W. J. Thoms added his little quota to float the tradition. In "N. & Q." 2d S. vii. 333, he suggests that Shakespeare's lameness might have been occasioned by his soldiering:

"The accident may well have happened to him while sharing in some of those encounters from witnessing which, as I believe, he acquired that knowledge of military matters of which his writings contain such abundant evidence."

By this time the myth had germinated, and was ready for use by any forger of Shakespeare-biography; and thus it became "an obscure tradition." After all, the "obscure tradition" turns out to be so obscure as never to have existed; the whole truth being that the notion of Shakespeare's lameness was a conjecture of the eighth editor of his works, based upon a most absurd and improbable interpretation of the 37th and 89th "Sonnets."

It has been reserved for me to inform the world that Shakespeare was *crook-backed*, for has he not written, in "Sonnet" 90, the line

"Join with the spite of fortune, make me *bow*" ?

By Fortune's spite, then, he was a hunch-back, and by Fortune's dearest spite, he was a limper! It has been recently discovered in America, that Shakespeare had a scar over the left eye, to which he alludes in the same "Sonnet" (see a recent article on the Becker mask in the *New York Herald*); and his ghost appeared thrice to a Stratford gentleman, exhibiting the newly-made gash on the forehead! (See the *Birmingham Daily Mail*, Jan. 9, 1874). So it is plain we shall have to construct a new Shakespeare, who shall be halt, hunch-backed, and scarred, like his own Richard III. JABEZ.

Illustrations to "Pickwick."—I want the names of the artists who did "Illustrations to the Pickwick Club, edited by 'Boz,' by Samuel Weller, to be completed in eight parts. The local scenery sketched on the spot." London, E. Grattan, 1838. Why is "edited by Boz" put in? because the original "Pickwick" (1838) has for title, "The Posthumous Papers of the Pickwick Club, by Charles Dickens"? Perhaps the first few numbers of "Pickwick" were "edited by Boz." It is well

known how particular Dickens was about his illustrations, so I cannot think that these Weller plates were published under his authority, as they are very bad.

NEPHRITE.

Heel-Taps.—This word is probably derived from *to heel* a cask (*i. e.* to tilt it) after the clear contents have been nearly drawn off, and when the liquid running from the tap begins to look turbid. Heel-taps, therefore, are the residuum of liquid in an almost empty cask, and, by analogy, the leavings in a glass when the best of the liquor has been drunk off. "No heel-taps" is, both in form and in meaning, equivalent to "no leavings."

Athenæum Club.

CHARLES A. FEDERER.

Cervantes and Shakespeare.—In Bond's "Handy Book of Rules and Tables for Verifying Dates," Bell & Daldy, London, 8vo, 1866, I find, at p. 27, the following passage:

"As an illustration of the mistakes which are made by overlooking the fact, that the New Style was adopted earlier in some countries than in others, one may notice that some writers have supposed that both Cervantes and Shakespeare died on the same day, whereas the fact is that there was ten days' difference between the dates of the death of one and the other.

"Michael de Cervantes Saavedra, the author of 'Don Quixote,' died on the 23d of April, 1616, at Madrid, on *Saturday*, according to the New Style of writing dates in use at that time in Spain, which style had been adopted there as early as the year 1582—(Year Letters C B, 1616, New Style, 23d of April, 1616, *Saturday*). And William Shakespeare died on the 23d of April, 1616, at Stratford-on-Avon, on *Tuesday*, according to the Old Style of writing dates at that time in use in England, the New Style not having been adopted in England at that time, and not until the year 1752—(Year Letters G F, 1616, Old Style, 23d of April, 1616, *Tuesday*). *Saturday*, 23d of April, 1616, New Style, corresponded with *Saturday*, 13th of April, 1616, Old Style. *Tuesday*, 23d of April, 1616, Old Style, corresponded with *Tuesday*, 3d of May, 1616, New Style. Hence it is shown that Cervantes died ten days before Shakespeare."

FRANK REDE FOWKE.

I think it is certain that they both died on the same day, Old Style; and the introduction of the New Style into England or Spain has nothing to do with the question. Shakespeare died on his birthday, *Tuesday*,

April 23, 1616, as appears on his monument:

"Obitt An^o Dni 1616
Æt 53, die 23 Apri."

Cervantes, shortly before his death, dictated a most affectionate dedication to his patron, the Count de Lemos, who was at that time President of the Supreme Council in Italy; he informed His Excellency that he had received extreme unction, and was on the brink of Eternity. This dedication was dated April 19, 1617 (?).—Smollett's "Don Quixote," third edition, corrected, London, 1765, page xxix. I conclude the date here given is a printer's error, as 1616 is the usual year assigned.

J. B. P.

Wirt's "British Spy."—I write this in the room in which William Wirt sat when he penned the "British Spy," and it has occurred to me that a brief mention of the first edition of that charming work, as it came from the rude press of Samuel Pleasants, may be interesting to your readers. The copy before me is bound in boards and is of quarto form. It is printed on coarse paper and in double columns. The notes are appended at the end of the volume, and there is a slight variation in the matter of some of them, as compared with that of subsequent editions. The booksellers hereabouts tell me they have never before seen such copy as this. I shall transcribe the title-page that you may compare it with the title-page of the so-called just collected edition, which you will find in Morell's Catalogues of 1866 and '69.

"The Letters of the British Spy, originally published in the *Virginia Argus*, in August and September, 1803. [Copy right secured]. *Richmond*: Printed by Samuel Pleasants, Junior, 1803."

The compiler of the Morell Catalogues evidently knew nothing of the existence of this edition, or they would not have called the December edition "the first collected edition."

From the appearance of the work in my possession, I should judge it to be one of a limited number of copies struck off by the printer for the use of Wirt's friends. Its double columns and coarse paper smell of the fresh type of the old printing-room. It is certainly unique.

W.

Unsuspected Corruptions of Shakespeare's Text.—Unlike the "Venus and Adonis" and the "Lucrece," which were evidently printed from unsophisticated manuscript, and passed through the press with tolerable accuracy, the Sonnets carry all the appearance of having been put in type from copy much damaged, and in many places illegible. This would be the natural condition of writings which had been copied and re-copied for a dozen years, as we know these were, perhaps by a hundred scribes, for distribution among the author's private friends. At the same time, they do not appear to have been sent to press without examination by a qualified person. The metrical arrangement is remarkably free from error, and it would seem as if the editor had taken some pains to supply the deficiencies of the manuscript in other respects, although the endeavor, in most cases, ends in giving a mistaken or enfeebled meaning. The character of the misprints, indeed, points to their origin. They are seldom utterly nonsensical, or absolutely unintelligible, like the blunders of a stupid or negligent typographer, but the true expression, or what we may suppose to have been so, is superseded by another, more or less resembling it in form, but carrying a widely different signification.

H. STAUNTON.

Junius.—Supposing Sir Philip Francis to have been Junius, may not the pseudonym have been suggested to him by the title-page of the "Etymologicum Anglicanum," *Francisci Junii*? And may he not thus have linked the name Junius with his own name Francis? W. L. F.

Paper Manufactured from Wood.—This kind of paper, which has now been in use for some ten years, has been very largely patronized on the Continent. But the experiment has, with regard to bookwork, proved objectionable, since the beautiful white color its surface presents (which is chemically imparted to it) is affected by light, air, and heat. In course of time, the white margin in books turns to a yellow, brown, or red-brown color; this has even happened to the printed surface. Its use will, therefore, have to be restricted to newspapers, pamphlets, &c., and merely ephemeral works. W.

BOOK NOTICES.

ARCHIBALD CONSTABLE AND HIS LITERARY CORRESPONDENTS. A Memorial by his Son, Thomas Constable. 3 vols. Edinburgh, 1873.

We can promise the reader such a variety of interesting statements and anecdotes, and such a picture of the life led by publishers and men of letters at the beginning of the century, as will amply repay him for the time spent in the perusal of these volumes. Indeed, the fact that Sir Walter Scott is almost as prominent a figure here as Archibald Constable himself will be to many persons a sufficient inducement to read the memorial of a man whose ability in his own occupation has rarely if ever been exceeded. Constable, indeed, seems to have been born a bookseller as much as his great client, Sir Walter, was born a poet. Lord Cockburn said truly that he "had hardly set up for himself when he reached the summit of his business." His boldness was as remarkable as his ability, and the wise liberality he showed to authors produced splendid results. "Abandoning the old, timid and grudging system, he stood out as the general patron and payer of all promising publications, and confounded not merely his rivals in trade but his very authors by his unheard of prices. Ten, even twenty guineas, a sheet for a review, £2,000 or £3,000 for a single poem, and £1,000 each for two philosophical dissertations, drew authors from dens where they would otherwise have starved, and made Edinburgh a literary mart, famous with strangers and the pride of its own citizens." He was a fervid Scot; the preservation of the literature of Scotland was his favorite hobby; and thus he rallied round him the best Scottish authors of the period.

In 1802 the *Edinburgh Review* was started by Sydney Smith, Jeffrey, Horner, and others; and Constable, who was then twenty-eight years of age, became the publisher. Its success was immediate and complete, and from this time Constable's position was assured. Two years later the young man took a partner, Mr. Hunter. One of the most characteristic chapters in the book describes the convivial proceedings of Mr. Hunter, and exhibits a strange picture of the life led by Scottish gentlemen seventy years ago. Mr. Hunter was the son of a Forfarshire laird, and the county is said to have been notorious at that time for high living and hard drinking. Of this Hunter took his full share; his very business letters rarely concluded without some report of his gastronomic or wine-bibbling feats. On one occasion he took Mr. Longman to his father's house, and, in writing to announce his illness, adds: "These Englishers will never do in our country. They eat a great deal too much and drink too little; the consequence is their stomachs give way, and they are knocked up of course." Then he takes Mr. John Murray on a similar excursion, and writes: "We had a most dreadful day at Brechin Castle that day I wrote you; one of the most awful ever known, even in that house. What think you of seven of us drinking thirty-one bottles of red champagne, besides burgundy, three bottles of Madeira, &c.? Nine bottles were drunk by us after Maule was pounded (he had been living a terrible life for three weeks preceding), and of all this Murray contrived to take

his share. How he got over it God knows; but he has since paid for it very dearly." And he adds, "It is curious how ill the Angus air agrees with these cockneys." Two or three days afterwards the friends had another bout, ending in the same sort of fashion, which in Hunter's opinion was, no doubt, eminently conducive to health; for, on visiting London, he writes: "Horrible guzzling of the Londoners and no drinking—a most unwholesome plan." The English, he considers, have no genius for dining as they have in Scotland. "They are all much more taken up about the eating than about the drinking and fun;" and he thanks God daily that he lives in Edinburgh and not in London. Men of letters, too, in London are, he writes, "of a very inferior caste indeed to ours of Edinburgh;" and he is happy to find that he can keep his own with them. Hunter is "completely satisfied" that there are more Scotchmen in London than in Edinburgh, and he shows his taste, or the taste of his age, by giving a description of a prize-fight and then avowing that he considered it a much less cruel and more manly and entertaining amusement than he "could have believed possible."

There are some men—Scott, Southey, Mendelssohn, for example—of whom our high estimate grows with every increase of knowledge. This is true, also, of Dugald Stewart, and the slight sketch given in these pages of that amiable and accomplished man, and of his admirable wife, is very pleasing. Like many of Scott's literary contemporaries, they at once detected the poet's hand in the famous novels, and Mrs. Stewart writes that her husband read the "Antiquary" aloud at one sitting, and that she reads "Guy Rannering" all day and dreams of it all night. The most generous hospitality was practised by Mr. and Mrs. Stewart at Kinneil, and Mr. Constable observes that to his father their house would appear to have been always open, and that he was often asked to bring some friend with him for the sake of company on the road.

Mr. Constable appears to have carefully preserved his correspondence, and there are letters here which possess a permanent literary interest. William Godwin, Lord Jeffrey, Lord Brougham, William Roscoe, Sir James Macintosh, Captain Basil Hall, and other well-known men, contribute to the contents of the volumes, and of some of them several fine personal traits are preserved. Probably, however, and certainly in the editor's judgment, the most valuable part of the memorial is to be found in the third volume, which contains the whole history of Archibald Constable's connection with Sir Walter Scott. The narrative bears the marks of thorough truthfulness, and no one probably will read it without being convinced that many of Lockhart's statements on the matter are of doubtful value, and that on some points he is wilfully perverse. It is a melancholy narrative and one on which we do not care to linger. As we read it, and are made acquainted with the accommodation system upon which the houses of Constable & Co., and Ballantyne & Co., were carried on, the crash that eventually destroyed both seems only a natural result. How such men as Constable and James Ballantyne could have been so deluded is extraordinary; but the spell of the Great Magician was

upon them, and the delusion of Scott himself, who in all other respects was one of the most sagacious of men, took firm possession of his publishers.

REVIVAL OF BIBLIOMANIA.

The rage for possessing rare and curious books which arose in Holland in the sixteenth century, and soon spread over Europe, was believed to have reached its climax in England at the close of the last and the beginning of the present century. Judging from recent events, however, it has not only been revived during the past few years, but the fever seems at the present moment to have reached an especial virulence.

A hundred years ago, as we read, manuscripts and books upon vellum were sold by eloquent auctioneers to ecstatic bibliophiles for fabulous sums, but the Perkins' sale of last year shows in its results, that a first edition with all the glories of unshorn margins can still awaken in the breast of the bibliomaniac emotions of rapturous delight. We read of men of learning, of otherwise exceptionally staid demeanor, being lifted into the seventh heaven of delight or plunged into the lowest depths of despair by the fearful sound of the auctioneer's hammer; but the feeling can hardly be extinct when we find, as at the sale referred to, a single volume being so eagerly coveted that the sum of £2,890 was paid for it. That book is now in the possession of a bookseller, Mr. Quaritch, of Piccadilly, and considering how long it may remain in his collection before a purchaser can be found who is able and willing to pay the price he places upon it, 3,000 guineas, it is certainly a very moderate one.

Bibliomania in the past has done much for Typography, and encouraged a degree of excellence which without its aid would have been impossible. It was this that sustained Baskerville, and led him to attain his greatest triumph—his 1762 Horace: it was this that led to the Latin classics of Foulis, of Glasgow. Bulmer's Shakespeare press was fostered by munificent patrons, who enjoyed the exquisite luxury of limited editions, magnificently illustrated and printed on white satin or vellum, and thus protected, this celebrated printer was able boldly to challenge the world to equal his perfect typography. Under the same influence, Bensley made his great achievements in order to surpass Bulmer. Dibdin then rose, to trumpet the skill of the printers and the bounty of their patrons; and was himself well and appropriately rewarded by the luxurious edition of his own *Decameron*.

Bulmer and Bensley, with Bewick as the illustrator—all very busy bees, and seeking in all the fields of art for store for their precious hives—nobly fought

the Battle of the Books; and Bulmer's, Boydell and Bensley's Bible—we must carry out the alliteration—will never be forgotten in the annals of bibliology. Of that Bible one copy was insured in a London office for £3,000, another was valued at 300 guineas, and a third was bound at an expense of £132. The fancy for fine printing extended to the throne, and George III. collected the magnificent volumes which are displayed in the British Museum. Several of his books in Great Russell street are printed on purple satin and purple vellum in letters of burnished gold, and the binding is of purple morocco lined with crimson silk, and profusely decorated in gold. The mania spread into France and even America, and one of the most interesting articles from the elegant pen of Jessie Ringwalt, of Philadelphia, describes the furore and its outcome. From that article several of the above facts are taken.

As the feeling spread, there arose, as a fungus on the oak, a love for mere fac-similes of the Early Printers, which soon degenerated, and then there came an epoch of literary forgeries, several of them being ascribed to young Ireland. About this time was produced the copy of the *English Mercurie*, which may be seen at the British Museum, and was accepted by Chalmers and others as an official publication of the time of Queen Elizabeth, being dated 1588. It was only in our own day that the imposture was discovered. These abuses led to the decline of bibliomania.

The word applied to the modern revival of an intense and consuming love of old and curious books is somewhat of an anachronism. Extravagant binding has not now its votaries, but the historical book is valued as much as ever. The book-lover is no longer book-mad. He pursues his peculiar bent, perhaps with the ardor of the lover, but also the feelings of the scholar. He knows the history of his coveted volume, and why it is valuable; can tell you exactly where every other copy is at the present moment contained; and what price was given for them at every sale that has ever been recorded. He may be a man given to literary research; more likely he is a shrewd man of business. Mr. Blades, the printer of Abchurch-lane, London, for instance, whose private collection of typographical works we believe to be almost unique in England, is at the head of a large establishment, and yet has found time to make himself the great Caxton authority of our time. We extract, as very pertinent to this subject, some of his remarks in a little book called "How to tell a Caxton":—

"The press is, for good or evil, the greatest power in the civilized world; and it is not too much to assert that progress of any kind would have been slow and almost impossible without its aid. Of all countries

there is probably not one more indebted to the printing-press, for all it holds dear, than England. No wonder then that where the English tongue is spoken and English literature prized, the first books printed in that language are surrounded with a halo that brightens, and an interest that deepens, year by year. That this interest is real, and not due to an intermittent fever of fashion, is proved by the gradual and steady rise in value of all early printed books, which at the present time are worth more than in the mania which raged in 1812 and the following years*; nor is this rise difficult to explain. The labors of our literary clubs and societies, and the numerous reprints of old authors, issued during the past few years, have created an intelligent appreciation of our early bibliographical treasures which has never before been so generally diffused."

"Nor must the influence of America be overlooked. Our most successful 'black-letter' opponents in the sale-rooms and book-marts of Europe, were for many years Americans or their agents; and, although the war for a time diverted the flow of capital in that direction, the old feeling is resuming its sway, and the relics of early English literature are again being sought for by an ever-increasing body of intelligent book-lovers."

The splendid collection of early productions of the printing-press which is possessed by Mr. Bernard Quaritch, of Piccadilly,—a collection which for value, extent and intrinsic interest is absolutely unique—has been the subject of a very scholarly article in the *New York Sun*. We regret that our space is inadequate to the presentation even of a mere epitome of this article, and that our readers cannot be introduced to the mysteries of the bibliognostes, the bibliomanes, the bibliophiles and the bibliotaphes. The writer thus regards Mr. Quaritch as "one of the most learned and intelligent of living bibliographers." In regard to Mr. Quaritch's catalogue, the writer appreciatively says:—

"It reads like a chapter from Dibdin or Brunet. It is, in fact, to a certain extent, a treatise on old books from a bibliographical point of view. With one or two notable exceptions it recapitulates the works still extant of the chief printers of Germany, the Netherlands, France, Italy, England, Spain and Portugal, produced during the first century and a half succeeding the invention of printing, and is enriched with notes and comments upon the condition, rarity and commercial value of the more important books. The price being also added in each instance, the reader can take in at a glance what collectors have

* The following are some of the prices of "Caxtons" within the last four years:

Confessio Amantis.....	£477 15s.
Knight of the Tower.....	616 0
Fayts of Arms.....	300 0

done, and what they are prepared to do, in the gratification of their passion for buying old books."

At the conclusion of the article, however, is an allusion to Mr. Quaritch, to which he has replied in the characteristic letter which we print below :

To the Editor of "*The Sun*," New York, U. S. A. :

SIR,—An excellent article upon "Some Old Books," which appeared in your issue of December 6th, has been read by me with interest. Towards my catalogue and the magnificent collection of books of which I am proud to be the possessor, the writer exhibits complete fairness and that genuine sympathy or appreciation which marks the true bibliophile, and which is an uncommon quality in America as well as in Europe. But while he loves the books, he seems to entertain a different feeling for their owner, against whom a serious charge is preferred in the final paragraph of the article. The Parthian shot has caused me pain, especially as I consider myself of all men the one least liable to such an attack. It is untrue that "another peculiarity of Mr. Quaritch is an intense dislike of the United States, which he is said to take pleasure in exhibiting to Americans visiting his shop in Piccadilly." I cannot conceive the origin of a statement so opposed to the fact; simple misapprehension seems hardly sufficient to account for it. I fear that my critic's informant must have spoken with *malice prepense*; for, although I meet with dislike and prejudice in many quarters, I should never expect them from the other side of the Atlantic. Indeed, a "peculiarity" for which I am noted—and not always charitably noted—is a proneness to give warmer welcome to visitors from the United States than to most others. I try to make my house a regular place of call and centre of interest for Americans in London, and I believe that no one from the States, who has entered my "shop in Piccadilly," is unaware of the fact. This conduct is not dictated by any special predilection for people who happen to have been born in the lands between the Atlantic and Pacific, but because I believe the Great Republic is heir of a marvellous future, and that her children will predominate amongst the inhabitants of a renovated world. To scatter the seeds of enlightenment and civilization wherever they will grow is the duty of every man, and this object is reached in many ways. The dissemination of good books, books of intrinsic and lasting value, particularly when it is done in the way of commerce, is one of the most valuable aids to this noble end; and I think that I perform my own share of duty in bestowing special cultivation upon the soil that seems most fertile, which is undoubtedly the United States. It is unnecessary to ascend the heights of sentiment and declaim about lofty purposes and fine philanthropy; one can do much better and take a more rational place in the world by the simple process of buying and selling what is useful or good. And in the matter of good books, the bibliophile who pays for his treasure, enjoys them far more than he to whom they have been bequeathed or presented.

I have thought it necessary to express and explain in the preceding paragraph my exact sentiments concerning the citizens of the United States, not wishing, however, to run counter to the broad cosmopolitan

principle by which the barriers are broken down that usually separate the better men of every race, for I am happily superior to that vulgar prejudice called *patriotism* and *nationality*. But now I desire to reverse the picture, and to express my reprobation for the system of vexatious duties by which the government of the United States so lately endeavored to restrict the importation of books. I, who am an old free-trader, imagine that the imposition of such taxes, even upon the new publications of England, is a shortsighted policy and injurious in the end; but I cannot conceive that any, except ignorant people, would deem it right to charge a penalty upon the acquisition of old books, the tested metal of ages, which has been weighed in the balance and not found wanting. It would be as wise to place a tax upon the sunshine, or the water from natural fountains. The entire country derives a benefit, directly and indirectly, from the acquirement by individuals of rare and valuable old books, and their importation ought to be encouraged, not discouraged, by the State. Yet it is only within the last couple of years that the impost upon them has been remitted. This is an opinion I have frequently expressed to Americans, but it does not seem sufficient to account for the article-writer's mistake concerning another "peculiarity of Mr. Quaritch."

Apologizing for the length of the above remarks upon a matter so personal, I beg now to refer to what your article treated as a serious omission in my catalogue. The publications of the Elzevirs could find no place in a list which was devoted to the specimens of *early* printing in all countries; and for a similar reason the books of the Estiennes had to be excluded, although a few of the publications of Henry Estienne the First, the founder of the famous Stephanus Press, were permitted to appear. In the matter of English books I have allowed myself a wider latitude; the efforts of typography in England having for a long time been almost entirely confined to the metropolis, and books in the vernacular printed here, even down to the time of the first folio Shakespeare, being of greater interest and considerably scarcer than contemporary publications on the continent, I have relaxed the rigid rules of exclusion and admitted some guests who had come too late. As for the Aldine series, which had its commencement in the fifteenth century, no comparison can exist between it and the other two as regarded the point of view adopted in my catalogue.

In other respects I consider that your article was correctly and conscientiously written, displaying equal judiciousness and learning on the part of its author.

Trusting that you will allow me to disabuse the same public whom he addressed, concerning the stigma erroneously (though no doubt in good faith) imposed upon me by him, I am, sir, your obedient servant,

BERNARD QUARITCH.

15 Piccadilly, London, 27th December, 1873.

OUR OLD BOOK STORES.

[From the N. Y. Evening Mail.]

Where is the lover of books that would not like to take an occasional ramble among the old book stores

of New York. In external appearance they are in general not very attractive or inviting, but the man or woman of literary taste or antiquarian sympathies who visits New York, will find few institutions in this great metropolis that will more amply repay a visit, than those quiet and unpretentious depositories of antique literature. Nowhere in the city, indeed, can a literary man spend a few hours more delightfully than in these out-of-the-way nooks and corners. There is a learned atmosphere about them as serene and attractive as that which broods about a great library. And instead of that painful neatness and order so characteristic of a library, these resorts have a desultory, careless aspect that tempts one to a discursive tour among the shelves. And however careless and ill appearing these may look, there is yet sufficient method in their arrangement to enable one to find his way without much difficulty through their contents.

And what a treat it is to roam at will among the varied treasures of an old book store. You may hold in your hand and dip into a little tome so rare that but a few copies are known to be in existence. Now you come across some curious book that you may have heard of, but which you have never seen before. Here on another shelf is a literary curiosity, a first edition of some great classic, or a volume that contains the marginal annotations of a celebrated author. And here, sure enough, is the very book you have been looking for for more than a year; the search for which you had almost given up as hopeless. How joyful you feel over your good fortune, and as you turn the leaves over fondly, your eye catches a few cabalistic letters on the fly leaf, and as you look at them again and again, you begin to fear that when translated the coveted tome may be far beyond your means. You will find no "hard eye" here, such as Charles Lamb speaks of, "casting envious looks" at you, and calculating mentally when you will have done.

The old book stores of New York have a peculiarly distinctive character of their own which marks them from those of any other of our great cities. They are absolutely *sui generis*; those of Philadelphia are insignificant in comparison, and even Boston has but one or two that make any approach to those of New York.

It is here—twenty years ago, however, it was not so—that the most ardent bibliomaniacs are to be found; it is here that the libraries of deceased collectors are mostly brought from all parts of the country to be dispersed under the hammer of the auctioneer, it is in New York that the largest libraries of the country are centred, and it is here that the choicest and rarest books come by every steamer from the great book centres on the other side of the Atlantic.

All the various libraries, colleges and historical societies of the country, send their representatives here once or twice a year to gather books. Bibliomaniacs come here from all parts of the country to attend the fall book sales (not the trade sales), and to browse among the literary pastures of the metropolis and pick up choice volumes to fill vacant niches in their collections. Here, as nowhere else, they have an opportunity to meet and converse with the famous book-men of the country, and are thus able to keep themselves thoroughly posted on bibliographical matters.

All book-lovers, however, are not so fortunate as to be able to make these annual or semi-annual visits. There are thousands of them all over the Union who, though in constant communication with our metropolitan bibliopoles, yet know little concerning them or their characteristics, and less of their places of business and their customers. We propose in these letters to make a bibliographical tour of the city, and if any of our readers are interested enough to accompany us we shall endeavor to act the part of a faithful guide.

In New York, as in the large cities of Europe, the old book trade generally congregates in a particular locality. In Paris and in Dublin it is principally to be found on the quays, and in London chiefly in the vicinity of Covent Garden, Booksellers' Row and Piccadilly. Here in New York the trade has seldom or never ventured beyond the confines of what is probably our most cosmopolitan highway, Nassau street. It is very doubtful indeed if a store of this character would flourish anywhere in the city except in Nassau street or in its immediate neighborhood. Nassau street is one of the main arteries of the lower part of the city. Through it there comes from morning to night as varied a stream of humanity as can be found in any street in any city. It leads to the General Post Office and crosses the streets where abide the money changers. Regiments of boys and men pass through it almost hourly to the mails. Bankers and brokers and merchants are traversing it all day long. Clerks saunter through it at the noon-day hour. And so old Nassau street is always kept in excitement and activity.

(To be continued.)

LITHOGRAPHY.

Little more than eighty years ago, a poor lad, J. Aloys Senefelder, without writing ink, pens, or paper, discovered the art of Lithography. In the present year of grace, 1874, the discovery is practised in every civilized country on the face of the globe. Thousands of men devote their lives to it; palatial buildings have sprung up in which its operations are carried on, and millions of mankind treasure its products. Its

history is the most wonderful in all the history of industry. Senefelder had been trying various methods of etching, and had finally concluded that stone would come within his means, for poverty had precluded him from purchasing copper. One day after polishing a stone, his mother desired him to make out a list in haste for the family laundress.

"I happened," he says, "not to have even the smallest slip of paper at hand, as my little stock had been entirely exhausted by taking proof impressions from the stones, nor was there even a drop of ink in the inkstand. As the matter would not admit of delay"—for the washerwoman was waiting!—"and as we had no one in the house to send for a supply of the deficient material, I resolved to write the list with my ink—prepared with wax, soap and lampblack—on the stone I had just polished, and from which I could copy it at leisure." Soon after, when going to wipe the writing from the stone, a thought crossed his mind that the lines thus written could be raised from the surface by the action of aquafortis upon the intervening spaces, and the design be printed from, like a wood-engraving. He built round the stone a border of wax, covered the face of the stone with diluted acid, and found that his lines were distinctly elevated above the level of the stone. He practised and improved his process until he was able to print music by it on a copper-plate press.

There is a variation of this story which may be placed here in apposition, because it has obtained currency, although we do not find anything to confirm it in Senefelder's own book, which may be seen in the British Museum. The piece of stone aforesaid, containing the memorandum of the "clothes for the wash," was dropped, others say, into a tubful of greasy water. Hastily withdrawing it, lest the writing should become effaced, it is said that Senefelder to his astonishment found that every letter had become coated with grease contained in the water, while the other parts of the stone were unaffected. Repetition of the experiment gave a like result. The idea was suggested to him of taking advantage of the phenomenon. He applied himself to the discovery of suitable ingredients to form a greasy crayon, and the proper acid for reducing the stone. According to Senefelder's account, having got his design in *relievo*, he applied ink to it with a common printer's ball, but after some unsuccessful trials found that a thin piece of board, covered with fine cloth, answered the purpose perfectly, and communicated the ink in a more equal manner than any other material. Thus was the art discovered.

There is a special interest associated with the portrait of Senefelder, owing to the following curious incident. He had a presentiment that if any one took his portrait his decease would soon follow. Consequently he could never be persuaded to have that

done. He was in the habit of visiting Mr. Hauptstaengl and reading the newspaper aloud while the latter was at work drawing on the lithographic stone. On one of these occasions Mr. Hauptstaengl took Senefelder's portrait on a prepared stone, which he had previously concealed in the drawer of his work-table, distracting his attention by frequently referring to a portrait of one of their mutual friends hanging near. This caused Senefelder to look up from time to time, and the artist was enabled so to catch the natural and life-like expression which this portrait possesses. On subsequently showing the portrait on the stone to some friends, he was recommended to ask Senefelder to give him a sitting, which afterwards, with the greatest reluctance, he consented to do. He had not sat longer than half an hour before he complained of feeling unwell and cold, and began to button his coat about him, saying that he must go home at once. He left, went to bed, and died three days afterwards, thus strangely fulfilling his own presentiment.—*The Lithographer*.

AN EXPENSIVE ENGRAVING.

If there ever lived a man of whom the world, when he descended therefrom, was well rid, yet whose wonderful impudence secured him everlasting fame, that man was Pietro Aretino. His monstrous works, says a writer in the London *Telegraph*, are familiar enough to book-worms, and fetch large prices, *sub rosâ*, when the *facetiae* of booksellers are brought to the hammer; but the publication of even the mildest translation of his "Sonnets," or of his "Dubbij Amadori," would very soon attract the attention of the Society for the Suppression of Vice. Yet Aretino's poetry is only an infinitesimal part of his wickedness. He lived by writing libels on kings and princes, bishops and noble ladies, and then suppressing his effusions on the payment of large sums as hush money; and was wont to boast that there was not a sovereign in Europe, including the Pope and the Grand Turk, from whom he had not extorted blackmail.

Infinitely strange are the caprices of Time and Fortune. At the sale of the Howard collection of engravings in London, a portrait of the detestable celebrity, and who, as a man of letters, must be classed with the editors of the defunct *Satirist* and *Paul Pry* and *Peter Spy*, was knocked down to Messrs. Colnaghi

for the amazing sum of seven hundred and eighty pounds, the largest sum ever obtained for an engraving, with the exception of the famous "Hundred Guilder" print by Rembrandt, which, at the sale of Sir Charles Price's collection, brought eleven hundred and eighty pounds. After all, Messrs. Colnaghi may be considered to have made an excellent bargain. Only one other impression of the engraving in the same "state" is known to exist, and that is in the British Museum. It is the work of the famous engraver, Marc Antonio Raimondi, the gifted vagabond who robbed Albert Durer; and the picture from which the print was taken was painted by Titian. Messer Tiziano Vecellio was a frequent correspondent of Aretino, and possibly painted his likeness in order to conciliate the libeller. As for Marc Antonio he was a magnificent engraver, and was quite as consummate an outcast as the catiff his burin has immortalized. It was he who engraved, after pictures by Giulio Romano, that scandalous series of prints, with appropriate legends from Aretino's poems, for the publication of which both painter and engraver were forced to fly from Rome, and very narrowly escaped being excommunicated by the Pope. Still, so beautiful were the plates that the Papal Government forbore to order their destruction; and so late as the beginning of the last century, when the President De Brossis visited Italy, a particular family in Rome continued to possess and to exercise the singular privilege of striking off and publicly vending, during the three last days of the Carnival, impressions from Marc Antonio Raimondi's most exquisite and most disgraceful productions. The printing press was set up in the midst of the Piazza Navona, and the plates, although nearly two hundred years old, were still, when the French traveller saw them, in excellent preservation.—*Evening Post*.

The collection of engravings and drawings formed by Hugh Howard at the commencement of the last century contained examples of the works of most of the old masters, but was especially rich in those of Marc Antonio Raimondi. This series included a remarkably fine impression of the portrait of Aretino, after Titian, as above

mentioned, a proof before the monogram, the ornaments in the cap, and the concluding lines of the inscription. £780 is the largest price ever obtained for an engraving, except the celebrated "Hundred Guilder" print, by Rembrandt, which was sold in the sale of the late Sir Charles Price's collections by the same auctioneers for £1,180, and is now in the possession of M. Detuit, the French collector. Among the other works of Marc Antonio were the "Adam and Eve," which sold for £69; and "The Last Supper" was purchased by M. Danlos, of Paris, for £105; the "Massacre of the Innocents," £77; "The Madonna Seated in the Clouds, with the Infant Saviour in her Arms," from a study by Raphael, £180 (Colnaghi); Christ seated on the Clouds between the Madonna and St. John, called "La Pièce des Cinq Saint," £59; Brand's "Cupid with Three Children," £60 (Colnaghi); "Apollo and Hyacinthus," £38 (Addington). Of the works of Albert Durer were the "Adam and Eve," which sold at £59 (Noseda), and "The Melancholy," £40 (Danlos). A fine impression of the "St. John the Baptist," by Giulio Campagnola, realised £131 (Holloway); "The Angels of the Sistine Chapel," representing the Prophets and Sybils, £80 (M. Clement, of Paris); "Lot and his Daughters," by Lucas van Leyden, a brilliant impression, £161 (Noseda); "The Virgin with the Infant Christ," £69 (Colnaghi); "Mars and Venus," £36; "Hercules Fighting the Serpent," Andrea Mantegna, £30. 10s. (Holloway). A remarkable print, undescribed by Bartsch, by Benedetto Montagna,—an Oriental seated in a Landscape, £51 (Holloway); a rare print, called by Bartsch "La Puissance de l'Amour," by the master of the monogram "P. P.," £91 (Holloway); "The Great Executioner," by Prince Rupert, £51; "The Three Trees," by Rembrandt, £67. 10s. (Noseda); "The Virgin Receiving the Annunciation," by Martin Schongauer, £71 (Danlos).

Singular Frauds in Old Maps.—At a recent meeting of the Society of Antiquaries, Mr. W. H. Overall, F.S.A., read a paper entitled "The Early Views and Maps of London and their Authors." He

reviewed each map in chronological order, and pointed out the merits and demerits of each, giving, in passing a short account of the different authors. In examining the map done by Ralph Agas, the surveyor who surveyed London, in or about the 30th year of Queen Elizabeth, Mr. Overall proved the dates when the now known copies were published. Mr. Overall next showed most clearly the deceit practised by Mr. George Vertue, the eminent engraver, in 1737, not only upon the society, but also upon his antiquarian friends, and upon hundreds of inquirers since. On the date mentioned, Mr. Vertue brought to the notice of the society a plan of London, which he stated he had re-engraved from a copy of Agas's old map of 1560, then in the possession of Sir Hans Sloane; but unfortunately for his reputation there are still in existence two maps bearing the author's name, and which at first sight appear to be Vertue's, but Mr. Overall demonstrated from the internal evidence of the maps themselves that they were the production of some Dutch Artist in the reign of William III., and that the *identical plates* had in some manner found their way into the possession of Mr. Vertue, who after tinkering them up in several places with a *dry point*, in order to assimilate them to the genuine Agas, then added his name, and issued them as his own. The society purchased the pewter plates, which they still have in their possession; upon the back of one of these plates Mr. Overall discovered a spoilt plate, the section being St. Paul's, Blackfriars, Bridewell, &c., and he pointed out the strange differences existing upon this with the one subsequently engraved.

THACKERAY.

Continued from page 137, Vol. 5.

The first characteristic which strikes the reader of Thackeray is unquestionably his humor. It does not gleam forth as flashes of lightning, rare and vivid, but is more like the ever-bubbling fountain, the perennial spring. It is a kind of permeating force throughout all his works, now lashed into sarcasm and anon dissolved in pathos. It is one of the great mistakes regarding

this author that he is satirical and nothing else. No critic who thus represents him can have either studied his works or caught the spirit and purpose of the man. He is one of the best of English humorists simply because his nature is sensitive at all points. What Carlyle has said of Jean Paul may be said of him. "In his smile itself a touching pathos may lie hidden, a pity too deep for tears. He is a man of feeling in the noblest sense of that word: for he loves all living with the heart of a brother; his soul rushes forth, in sympathy with gladness and sorrow, with goodness or grandeur, over all creation. Every gentle and generous affection, every thrill of mercy, every glow of nobleness, awakens in his bosom a response; nay, strikes his spirit into harmony." It must ever be so. But when the first satirical papers of Thackeray were published the world had only seen one side of his humor. The Snob papers and burlesques, and the memoirs of Mr. Yellowplush, gave place in due time to a richer vein in more important works. The sparkling Champagne was followed, as it were, by the deep rich Burgundy. As Dickens was his superior in the faculty of invention, so was the former eclipsed by the greater depth of Thackeray's penetration. Truth to life distinguishes nearly all the characters of Dickens, those at least which belong to the lower classes; but this truth is the surface truth of caricature rather than of reality. Thackeray takes us below the surface; we travel through the dark scenes of the human comedy with him; he makes his notes and comments without flattery and with astounding realism, and when we part company from his side we wish human nature were somewhat nobler than it is. But his wit does not preclude him from being fair and just. He is ever scrupulously so, and to the erring kind and tender. It used to be said occasionally of his works as they appeared, "Ah, there's the same old sneer,"—so ready is the world to follow the course in which its attention is directed. Speaking of the maligners of society, he says: "You who have ever listened to village bells, or have walked to church as children on sunny Sabbath mornings; you who have ever seen the parson's wife tending the poor man's bedside; or the town clergyman threading the dirty stairs of noxious alleys upon his sacred business—do not

raise a shout when one of these fall away, or yell with the mob that howls after him." Surely these are noble words to come from one whose intellectual current was set in the direction of contempt! With all his keen sense of the ridiculous and his scathing powers of invective, there is no one instance where for the sake of the brilliance of his satire he ever cast a slur upon truly philanthropic labor, or perilled his reputation for the worship of the pure and the good.

If ever man's humor were useful to instruct as to delight, it is that of Michael Angelo Titmarsh. When he laughs we know he will do it fairly—his eye wanders round all, and neither friend nor foe, if vulnerable, can keep out the arrows of his wit. His position, as a humorist, is certainly that of the equal of most of the wits of whom he has written, and one scarcely inferior to even Swift or Sterne.

A second quality that is observable in him is his fidelity. And to this we do not attach the restricted meaning that the persons of his novels are faithful to nature—though that they incontestably are—but the wide import of being true to the results of life as we see them daily. He does not allow the development of a story to destroy the unities of character, and in this respect he resembles the greatest of all writers. Take an example. At the close of "The Newcomes," instead of preserving alive the noble colonel to witness the happiness of the family in its resuscitated fortunes, Thackeray causes him to die, and that in the humblest manner. With most novelists we could predict a very different ending, but one not so true as Thackeray has had the courage to adopt. Sorrow we may indulge that the death should thus occur, but we must acknowledge that it is more consonant with our daily experience than any other conclusion would have been, however pleasant as matter of fiction. The same thing is noticed in the character of Beatrix Esmond; we are first interested in her; then our faith is gradually shattered; and, finally, we are thoroughly disappointed by the catastrophe. The result is contrary to that which we expected; it is other than would have been given by most writers, but it is none the less true. Take the whole of his creations, let the test of fidelity be applied to each, and it will be found

that the writers are very few indeed who have been so thoroughly able to disentangle themselves from the common method of adapting character to plot, or who have made their individualities so distinct, and kept them so to the end. To place him in comparison with other authors who are distinguished for their delineation of character as character—as witnessed at certain points or stages—is unfair both to him and to them. Conversations, with one, stamp individualities, and the test of their fidelity is the absence of contradiction in the outward forms of speech and action whenever the individuals are introduced—this was the life-painting of Dickens, for instance. With Thackeray the case is different. He does not depend so much on the conversational or descriptive recognition of character. He gives us more of their mind or heart than of their person. He does not tell us what they look like, but what they are; and through all his novels they answer to the bent and the natural instincts we have been led to associate with them. It is this elevated form of fidelity that we would insist upon as preëminently to be noticed in Thackeray; and were it on this ground alone we should not hesitate to place him in the very first rank of novelists. In this essential particular, in truth, he has no rival. Others may excel him in various arts of fiction, but with this passport, even his superiors in minor detail will accord to him a perfect equality, if not a superiority, in the manifestation of the cardinal principle of novel-writing.

The subjectiveness of Thackeray is another quality which has greatly enhanced the value of his works. It is generally admitted that subjective writers have a more powerful influence over humanity than those of the class styled objective. It is natural, perhaps, that the external descriptions of circumstances or scenery should not move us nearly so much as the life-record of a breathing, suffering, rejoicing human being. Be his station what it may, we are interested in every individual of the species whose career is faithfully pictured. The author of "Vanity Fair" is one of the few men who have been able to endue their characters with being and motion. When there were few writers who had either the courage or the gifts to be natural, Thackeray gave a new impetus to the world of

fiction. So eminently subjective are his works, that those of his friends who knew him well are able to trace in them the successive stages of his personal career, and to show in what manner the incidents of his own life operated upon his novels. There are but few incidents in the whole series that were not drawn either from his personal history or the history of some one of his friends or acquaintances. This is, doubtless, one of the most influential causes of the reality of his stories. No stiff, formal record of events, dispassionately told, is to be witnessed. If the reader reads at all, he must perforce become interested in his work. There probably never were novels written in which there was so little exaggeration of coloring. His dear Harry Fielding has been his guide, but the author of "Tom Jones" has been almost outstripped by his pupil. The latter has been able to throw away more effectually the folds of drapery in which character has generally been presented to us. In his model he was happy, for, previous to Thackeray, Fielding was the most subjective writer in the annals of fiction. One can understand the charm which those writings exercised over his successor, and the desire which he felt to construct his novels after the fashion of which he had become so greatly enamored. But the pupil has the greater claim to our regard, in the fact that his work is such that not a line of it need be excised in public reading. He is Fielding purified. All the vivacity and the life-giving strokes which belonged to the pencil of the earlier master are reproduced in the younger, and the interest is also preserved intact. But with the later age has come the purer language, and Thackeray may be said to stand in precisely the same relation to the nineteenth century as Fielding stood to the eighteenth. The absence of exaggeration in Thackeray's drawing of character is very remarkable. Notwithstanding the multiplicity of his personages, there are not two which in any sense resemble each other. The faculty is very rare of being able to transfer the lineaments of commonplace people in such a manner as that others will care to study them. Yet this is the result which Thackeray achieves, and without labor. Nothing transcendental, or that which is beyond human nature, is thrown in as a means of

bribing the reader into closer acquaintance-ship. As men passed Thackeray he observed them; as they interested him he drew them; but in doing so he felt that to add to the original would destroy the identity, and the consequence of his consummate art is that throughout the whole of his varied picture-gallery there is no portrait which bears the impress of falsity or distortion. To say the truth, and to describe what he saw before him, was always the novelist's own boast. There could be no nobler ambition for any writer, but there are few who have attained the perfect height of the standard.

Leading out of his subjectiveness, or rather being a broader and grander development of it, we come to the fourth great characteristic of Thackeray—his humanity. That is the crown and glory of his work. And yet this man, who was sensitive almost beyond parallel, was charged with having no heart! Shallow critics, who gave a surface-reading to "Vanity Fair," imagined they had gauged the author, and in an off-hand manner described him as a man of no feeling—the cold simple cynic. It will be remembered that the same charge of having no heart was made against Macaulay; but its baselessness was discovered on his death, when it became known that "the heartless" one had for years pursued a career of almost unexampled benevolence. So superficial are the judgments of the world! Against Thackeray the charge was doubly cruel; he was one of those men who are naturally full of sensibility to a degree. Those who understood him best know that it cost him an effort to subdue that part of his nature which hastened to sympathize with others. Selfishness was as foreign to him as insincerity. The man was true as the light of heaven to the generous instincts of his nature. To veil at times this side of his character was essential, in order to give play to that satire which kills. If his mission was to exalt the good and pure, it was also as decidedly his mission to abase the false. To do this he must necessarily appear severe. But who that reads him well can fail to perceive that the eye accustomed to blaze with scorn could also moisten with sympathy and affection? What man without heart could have written such passages as that episode in the "Hoggarty Diamond?"

Titmarsh is describing his journey to the Fleet Prison, accompanied by his wife:

"There was a crowd of idlers round the door as I passed out of it, and had I been alone I should have been ashamed of seeing them; but, as it was, I was only thinking of my dear, dear wife, who was leaning trustfully on my arm, and smiling like heaven into my face—aye, and took heaven too into the Fleet Prison with me—or an angel out of heaven. Ah! I had loved her before, and happy it is to love when one is hopeful and young, in the midst of smiles and sunshine; but be *unhappy*, and then see what it is to be loved by a good woman! I declare before heaven, that of all the joys and happy moments it has given me, that was the crowning one—that little ride, with my wife's cheek on my shoulder, down Holborn to the prison! Do you think I cared for the bailiff that sat opposite? No, by the Lord! I kissed her and hugged her—yes, and cried with her likewise. But before our ride was over her eyes dried up, and she stepped blushing and happy out of the coach at the prison-door, as if she were a princess going to the queen's drawing-room."

Or is there to be found in all fiction a scene more pathetic than the one describing the death of Colonel Newcome? To have written that alone would have deservedly made any name great. Though it is doubtless familiar to every reader, it will be impossible to illustrate fully the human tenderness of the author without quoting some portion of it here. The scene is at Grey Friars:

"Ethel came in with a scared face to our pale group. 'He is calling for you again, dear lady,' she said, going up to Madame de Florac, who was still kneeling; 'and just now he said he wanted Pendenis to take care of his boy. He will not know you.' She hid her tears as she spoke. She went into the room where Clive was at the bed's foot; the old man within it talked on rapidly for a while; then again he would sigh and be still; once more I heard him say hurriedly, 'Take care of him when I'm in India;' and then, with a heart-rending voice, he called out, 'Léonore, Léonore!'" She was kneeling by his side now. The patient's voice sank into faint murmurs; only a moan now and then announced that he was not asleep. At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said, 'Adsum!' and fell back. It was the word we used at school when names were called; and lo! he, whose heart was as that of a little child, had answered to his name and stood in the presence of the Master."

The principal defect alleged against Thackeray is that he is a mannerist. But when it is considered that the same charge could be laid against every writer in the roll of literature, with the exception of the few imperial intellects of the universe, it

must be conceded that the charge is of little moment. All men, save the Homers, Shakespeares and Goethes of the world are mannerists. There is not a writer of eminence living at the present day who is not a mannerist—Tennyson, Browning and Carlyle are all mannerists. It is impossible to quarrel with that which sets the stamp of individuality and originality on the literary productions of the intellect.

To assign Thackeray's ultimate position in literature is a difficult task, for nothing is less certain than the permanence of literary attractiveness and fame; but we think that his works will be read and as keenly enjoyed after the lapse of a century as they are now. Fielding has survived longer than that period, and weightier reasons for immortality than could be advanced in his case might be advanced in favor of Thackeray. If his works ceased to be read as pictures of society and delineations of character, they would still retain no inglorious place in English literature from the singular purity and beauty of their style. It is style even more than matter which embalms a literary reputation.

To the faithfulness with which he spoke the English tongue we believe future generations will testify.

Whatsoever was good, honest and true, found in him a defender; whatsoever was base, unmanly, or false shrank abashed in his presence. A man with less pretence, less assumption, less sham, never existed; he revolted from appearing that which he was not. His works were the reflex of the man, and like a shaft of light, which, while it pierces into the deepest recesses of dissimulation and vice, smiles benignantly upon those aspirations and feelings which are the noblest glory of humanity.—*Edinburgh Review*.

GOSSIP ABOUT PORTRAITS.

(Continued.)

III.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

This portrait of Maupertuis, which we noticed in our last on account of the verses by Voltaire, is interesting in many respects. It is not everybody who knows who Maupertuis was, and as we have only recently

made his acquaintance, we think such of our readers as may not already be "of his set" will thank us for an introduction. Pierre-Louis Moreau de Maupertuis was born at St. Malo in the year 1698. He held a commission in the French army as captain of dragoons, but becoming devoted to mathematics and astronomy, he quitted the army and cultivated science so ardently that, in 1723, he was admitted to the Royal Academy of Paris, and in 1727 became a member of the Royal Society of London. In 1736 he started for Lapland, at the head of a commission deputed by the Academy, to measure an arc of the meridian, which, with the help of instruments more perfect than any then in use, made by Graham of London, was effected in the following year, and the result was published by him in 1738. The effect of this was to confirm the opinion of Newton against that of Descartes as to the figure of the earth; and it will be observed in the portrait—so cleverly painted by Tournière—that Maupertuis is pressing down the poles of the globe so as to reduce the shape to that of an oblate spheroid, which his careful measurement, compared with an arc measured near the equator, and the calculations of Newton, had proved it to be. Maupertuis was offered the presidency of the Academy at Berlin, which he accepted in 1745, and died at Basle, after publishing many scientific works, in 1759. Voltaire, who wrote such flattering verses to the portrait in 1741, became antagonistic to Maupertuis, when the latter was president at Berlin, and wrote a satire against him, which, however, Frederick ordered to be burnt by the common hangman, and this led to the retirement of Voltaire from the court.

Voltaire also wrote some verses on the figure of the earth to his friend Algaroti, who accompanied Maupertuis, Clairault and Le Monnier on their arctic expedition, whilst Condamine and his party had gone to the equator. They are dated October 15, 1735:

"A M. ALGAROTI.

Lorsque ce grand courier de philosophie,
Condamine l'observateur,
De l'Afrique au Pérou conduit par Uranie,
Par la gloire et par la manie,
S'en va griller sous l'équateur;
Maupertuis et Clairault dans leur docte fureur

Vont geler au pôle du monde.
Je les vois d'un degré mesurer la longueur,
Pour ôter au peuple rimeur
Ce beau mot de machine ronde,
Que nos flasques auteurs, en chevillant leurs vers,
Donnoient à l'avanture à ce plat univers.

Les astres étonnés dans leur oblique course
Le grand, le petit chien, et le cheval et l'ourse,
Se disent l'un et l'autre, en langage des Cieux :
Certes ces gens sont foux—ou ces gens sont des dieux!"

Sir Joshua Reynolds was taken to task by Dr. Goldsmith for what the latter considered gross flattery in the introduction of the allegorical personages in the portrait of Dr. Beattie. In this picture Dr. Beattie is represented with his book on the "Immutability of Truth" under his arm, whilst the Angel of Truth goes before him, beating down Sophistry, Skepticism and Infidelity—personifying, it was supposed, Voltaire, Gibbon and Hume. Goldsmith, when he saw it, exclaimed: "It ill becomes a man of your eminence and character, Sir Joshua, to condescend to flattery like this, or to think of degrading so high a genius as Voltaire before so mean a writer as Beattie. Dr. Beattie and his book will be as much forgotten in ten years as if it had never been in existence; but your picture and the fame of Voltaire will live forever, to your disgrace as a flatterer." Notwithstanding the praise of Goldsmith, as implied in his assumed immortality of the picture, it is quite unworthy the painter.

The inscriptions to portraits of eminent persons lately deceased become, of course, epitaphs; and a collection of epitaphs might well be added to a collection of portraits, or attached to them as notes. We cannot resist adding one or two that are not properly inscriptions to prints. As an epitaph, perhaps the most honest expression of sorrow on the death of a friend is that of the poet Benserade on his patron, Cardinal Richelieu:

"Cy gist, ouy gist, par la mort bleu,
Le Cardinal de Richelieu—
Et, ce qui cause mon ennuy,
Ma PENSION avec lui!"

Ben Jonson's epitaph is well known on

"Elizabeth L. H.

Would'st thou hear what man can say
In a little? Reader, stay.
Underneath this stone doth lye
As much beauty as could die,
Which in life did harbour give

To more virtue than did live.
 If, at all, she had a fault,
 Leave it buried in this vault.
 One name was Elizabeth:
 The other let it sleep with death:
 Fitter, where it died, to tell,
 Than that it lived at all. Farewell."

Of epigrammatic and odd epitaphs take this from St. Michael's, Crooked Lane, London:

"Here lyeth, wrapt in clay,
 The body of William Wray:
 I have no more to say."

There is more said in the following, from St. Benets', Paul's Wharf, London:

"Here lies one More, and no more than he:
 One More, and no more! how can that be?
 Why one More and no more may well lie here alone,
 But here lies one More, and that's more than one."

On John Penny, in Wimborne Churchyard:

"Reader, if cash thou art in want of any,
 Dig four feet deep and thou wilt find—a PENNY."

The following are two kindred epitaphs. On T. Hobbes, the author of "The Leviathan," we have,

"This is the philosopher's stone."

And on Dr. Fuller,

"Here lies Fuller's earth."

The last puts us in mind of Fuller's sermon on a man who did not bear a very good character: "For one thing he is to be spoken well of by all; and for another thing he is to be spoken ill of by none. The first is because God made him; the second, because he is dead."

But one of the shortest and most complimentary inscriptions is that by an unknown hand to the portrait of Ben Jonson, which was originally the termination of the verses over the door of the Apollo Room in the Old Devil Tavern, still preserved in Messrs. Child's Banking House:

"O rare Ben Jonson!"

When the portrait of a writer was prefixed to his book, as was generally the case with early portraits, few being published separately, the panegyrist frequently resorted for a climax to a reference to the work itself, as in the Droeshout Portrait of Shakespeare. In the same way Wren's well known epitaph in his own building of St. Paul's is

"Si monumentum quaeris, circumspice!"

Under the portrait of an obscure author, one Matthew Stephenson, engraved by R. Gaywood—prefixed to a play—are these lines:

"The printer's profit, not my pride,
 Hath this idea signify'd:
 For he pushed out the merry play,
 And Mr. Gaywood made it gay."

Neither of them so fortunate as Manager Rich and the poet, of whose "Beggars' Opera" it was said that "it made Gay rich and Rich gay."

To the poems of Sir Aston Cockaine, who died 1684, aged 78, is prefixed a laurelled bust of the author, under which are written—it is hoped by the bookseller, not the poet—these lines, which smell more of beer than nectar:

"Come, reader, draw thy purse and be a guest
 To our Parnassus, 'tis the Muses' feast,
 The entertainment needs must be divine;
 Apollo's the host, where Cockaine's head's the sign."

In the reign of Charles the Second lived Master Lionel Lockyer, whose portrait and whose pills long survived him. He was born in 1599, lived to the mature age of 72, and was buried at St. Saviour's, Southwark. To his portrait are affixed four verses, and to his tomb a long epitaph, from which I must take the following as a specimen:

"His virtues and his pills are so well known
 That envy can't confine them under stone:
 But they'll survive his dust, and not expire
 Till all things else at th' universal fire."

The pills certainly had something more of immortality than many poets' bays, for they were still to be had a century afterwards at Mr. Nicoll, the bookseller's shop in St. Paul's Churchyard, and they may probably yet be "kept in stock" somewhere in that locality. Another maker of pills may be mentioned simply for the sake of his rhymes, though in his time Dr. Case (or *Caseus*) thought himself, as did others, "quite th' *cheese*."

He was living in 1697 at Lyme Regis, as might be known, by those who could run and read, from this inscription over his door:

"Within this place
 Lives Dr. Case."

The inscription on his pill-boxes was a longer flight, and quite takes away one's breath, though it is not burthened with the best grammar or quantities:

"Here's fourteen pills for thirteen-pence!
Enough in any man's own con-sci-ence!"

Among wonderful curers, who are common to all ages, and will be recalled by portraits of Valentine Greatrakes, Dr. Case, Mesmer, Hahneman, the various supporters of the great tar-water cure of Bishop Berkeley,* &c., there seems to have been a person contemporary with Greatrakes, who had a "sympathetical power" that did not even require the presence of the patient. Signore Cesare Morelli, a musician, writing to Pepys when the latter had a fever, 11th April, 1681, says: "If by chance it should vex you longer, there is here a man that can cure it with sympathetical power, if you please to send me down the parings of the nails of both your hands and your foots, and three locks of hair of the top of your crown. I hope, with the grace of God, it will cure you!" Mr. Pepys was cured, but whether he sent the nails, &c., there is no evidence to show. These inscriptions to portraits, which sometimes have so much the character of epitaphs, were, like epitaphs, sometimes written by the subject of the verses—as Le Sage wrote for his tombstone:

"Sous ce tombeau, git Le Sage, abattu
Par le ciseau de la Parque importune;
S'il ne fut pas ami de la fortune
Il fût toujours ami de la vertu!"

Tom Killigrew, from the inscription to his portrait, where he is dressed as a pilgrim, would seem not to be on such good terms with himself as Le Sage:

"You see my face, and if you'd know my mind,
'Tis this: I hate myself, and all mankind."

But this relates to one of the mad pranks of this maddest of the mad wits of the court of Charles II. Tom Killigrew, who, according to Pepys, "hath a fee out of the wardrobe for cap and bells, under the title of the king's fool or jester, and may revile or jeer anybody, the greatest person, without offence, by the privilege of his place," once used the following expedient to ad-

monish the king of his extreme negligence in regard to the affairs of the kingdom:

"He dressed himself," says Granger, "in a pilgrim's habit, went into the king's chambers, and told him that he hated himself and the world, that he was resolved immediately to leave it, and was then entering upon a pilgrimage to hell. The king asked him what he proposed to do there. He said to speak to the devil to send Oliver Cromwell to take care of the English Government, as he had observed with regret that his successor was always employed in other business." The king did not profit by the visit, but Killigrew did not *immediately* start for the place he had designated.

He is said to have tried at least once more to reform the king, but does not appear to have tried the force of example as well as precept. Let Mr. Pepys tell the story of the second ineffectual fire:

"1666, Dec. 8.—Mr. Pierce did also tell me as a great truth, as being told it by Mr. Cowley, who was by and heard it, that Tom Killigrew should publickly tell the king that his matters were coming into a very ill state, but that yet there was a way to help all. Says he, 'there is a good, honest, able man that I could name, that if your majesty would employ and command to see all things well executed, things would soon be mended; and this is one Charles Stuart, who now spends his time in employing his lips about the court, and hath no other employment; but if you would give him this employment, he were the fittest man in the world to perform it.' Pepys gives us a funny anecdote, apropos to the youth of Tom Killigrew. No wonder when he was at Venice even the Venetians were horrified at his devilish doings and memorialized the ambassador to obtain his recall. It is Sir J. Minnes who gives to Pepys the anecdote of Thomas Killigrew's way of getting to see plays when he was a boy. "He would go to the Red Bull (the playhouse in Clerkenwell) and when the inan cried to the boys, 'Who'll go and be a devil?'—he shall see the play for nothing'—then would he go in, and be a devil upon the stage, and so get to see plays." A very good school, Master Collier would say, to teach him the life he often led in the devil's court.

(To be continued.)

* On this, the following epigram was made at the time:

"Who dare deride what pious Cloyne has done?
The Church shall rise and vindicate her son:
She tells us, all her Bishops shepherds are—
And shepherds heal their rotten sheep with tar."

1704. *The first newspaper printed in America, the Boston News Letter*, by Bartholomew Green.—TIMPERLEY, p. 589.
- Oct. 28. Died, John Locke (born in 1632).
1707. *Principles and Duties of Christianity*, by Bishop Wilson, the first book printed in the Manx language, probably an edition appeared a few years earlier—1669?
- Note page 93 to Waldron's "Isle of Man," published by the Manx Soc., Vol. XL.
1709. *Daily Courant*, first daily paper in England, appeared every day except Sunday.
- *Testamentum Novum Syriacum*. Lud. Bat. 4to. The first book stereotyped. See report of the Baron De Westreenen de Tiellandt, at the Hague, 1833. Camus speaks of the attempts of Van der Mey in Holland in 1711, but did not know of this attempt in 1709; Ged's attempt in Edinburgh is said to have been made in 1725, but his *Sallust* was not published until 1744.
- An Act of Parliament "for the Encouragement of Learning," giving an author fourteen years' title to his own writings, and claiming nine copies of every work for certain libraries. Previous to this act the author's title was considered perpetual.—TIMPERLEY, p. 593.
- No. 1 of the *Tatler*, by Sir R. Steele.
1711. No. 1 of the *Spectator*, by Addison.
1712. The newspaper stamp imposed—halfpenny on a half-sheet and one penny on a whole sheet: shortly after removed, but imposed again in 1725.
1713. The Clarendon Press, opened, but the old imprint, *E Theatro Sheldoniano*, continued until 1759.—TIMPERLEY, p. 6
- Dec. 14. Died, Rev. Thomas Rymer, compiler of the *Fœdera*, in 20 vols., folio, the first of which appeared in 1704.
1714. The first books of music published in America, by Rev. John Tofts, of Newbury, Mass.—*N. and Q.*, 2d Series, Vol. IV, p. 105.
- The first English Bible printed in Ireland, at Belfast, by John Blow.
1724. Benjamin Franklin worked in London as a journeyman printer: returned to America in 1726.

1728. The *first* paper-mill in America, at Elizabethtown, New Jersey.—*N. and Q.*, 2d Series, Vol. IV, p. 105.
1731. *The Gentleman's Magazine*, commenced by Edward Cave, printer, at St. John's Gate, Clerkenwell.
1734. Dr. Sterne, Bishop of Clogher, gave £1000 to Trinity College, Dublin, for the purpose of erecting a printing office.
1740. The *first* circulating library in London, by a bookseller, named Wright, No. 132 Strand.—TIMPERLEY, p. 664.
1744. Sallust. *Belli Catilinarii et Jugurthini historiae*. Edinburgh, Guil. Ged, aurifaber Edinensis non typis mobilis, sed tabellis ut vulgo fieri solet seu laminis fuis excudebat. 1744. One of the earliest specimens of stereotype printing, by William Ged, a goldsmith, of Edinburgh.
1745. Died, Dr. Jonathan Swift, in Dublin (born in Dublin, November 30, 1667).
1746. The *Aberdeen Journal*, the *first* newspaper or periodical work north of the Frith of Forth.—TIMPERLEY, p. 674.
1758. *Virgilius*, 8vo, printed by Baskerville, Birmingham. His *first* issue, and the *first* work printed on woven paper.
1751. About this date bookbinders began to use *sawn-backs*, whereby the bands on which the book is sewn were let into the backs of the sheets, and thus no projection appears, as seen in all bindings of a previous date. It is supposed to have been *first* used by the Dutch. It soon superseded the old method. Bands were afterwards only used for school books. Previous to this time calf-gilt (*see* Dictionary) was the fashion, and open backs had been very little used.
1753. The British Museum established by Act of Parliament.
1754. *June*. No. 1 *Annual Register*, printed by R. Dodsley.
1755. Smith's *Printers' Grammar*. The *first* work of the kind in English.
- *First* edition of Dr. Johnson's *English Dictionary*, for which he received £1575.
1756. From 1700 up to this date the yearly average of new books (including tracts) was 93.—TIMPERLEY, p. 697.
1757. Horace Walpole's private press at Strawberry Hill established.

1761. The Stamp Duty on newspapers was made a penny, or £4 1s. 8d. for the 1000 sheets.
1764. *January 24.* Harvard College, Cambridge, Mass., destroyed by fire, and the State Legislature immediately voted funds to erect a new building. The library contained, in 1858, 75,500 volumes.—GUILD's *Librarian's Manual*, p. 121.
1768. Circulating Libraries *first* established by Samuel Fancourt, who died this year.—WATT's *Bib. Brit.* See 1740.
1769. The *Nautical Almanack* commenced by Dr. Maskelyne, continued by Government, and generally published *three* years in advance.
1770. Luckombe (Philip). *History and Art of Printing.* The most satisfactory work of the kind to be met with. Always quoted from by subsequent writers.
1772. The Bible first printed in the Manx language—considered the standard of the orthography of the language.
1774. Irish Newspapers *first* stamped.
1776. *May.* The Newspaper Stamp Duty increased to three half-pence.
1783. Logographic Printing (words cast in one piece) patented by H. Johnson and Jno. Walter of the *Times*. Soon disused.—HAYDN.
1784. Embossed Printing for the blind, invented by Valentine Hally.—TOWNSEND.
1787. *Aug.* The Newspaper Stamp Duty advanced from three half-pence to twopence; in 1794 to twopence half-penny; and in 1797 to threepence half-penny. In 1815 the highest rate of the stamp was obtained, when the amount was fourpence.
1790. *April 17.* Died, at Philadelphia, Benjamin Franklin; born in Boston, 17th Jan., 1706.
1798. Earl Stanhope perfected the press that bears his name.—*Abridgment of Specification of Printing*, p. 22.
1800. Litnographic printing invented by Aloys Senefelder.
1811. The sheet H of the April number of the *Annual Register*, the *first* work printed by a Machine.—TOWNSEND.
1814. *Nov. 28.* *The Times* printed by steam power; the *first* use of steam in printing.

1817. Lithographic Printing introduced into England by R. Ackerman.
- The first book printed by steam power was Dr. Elliotson's edition of *Blumenbach's Physiology*.—*Notes and Queries*, March 22, 1856.
1823. May 20. *The whole Chinese Version of the Scriptures* was finished at Malacca.—COTTON'S *Typ. Gaz.*
1827. Printing in raised letters for the blind.—HAYDN.
1828. Publication of the *British Almanac* by the Society for the Diffusion of Useful Knowledge. The first really useful almanac.
1829. Jan. 19. *The Times* issued for the first time in a double sheet, previous to which the Supplement had to pay the two-penny stamp.
1834. The heavy tax on almanacs of 1s. 3d. each abolished.
1836. The Newspaper Stamp Duty was reduced to a penny, and a half-penny on supplements; and again in 1854, the compulsory use of the stamp was abolished, except as the means of passing the papers through the post.
1844. June 6. Patent (No. 10,219) of the Anastatic process of printing enrolled. (Communicated by James Woods.)
1850. The first "Libraries Act" received the Royal assent, 14th of August this year; repealed in order to be amended 1855, and a new act passed. Amended by the act now in force (29 and 30 Vic., c. 114).
1856. The large colored prints of the *Illustrated News* begin.
1870. Sept. 24. During the siege of Strasburg, the magnificent library in the Temple Neuf was set on fire by a bomb-shell and totally destroyed, together with a museum of paintings in the Place Kleber.—*Times* newspaper, Oct. 8 and 12, 1870.
- Oct. 1. A reduction in the book-postage, and the introduction of half-penny postage cards and half-penny stamps for newspaper and printed matter.

PART III. USEFUL RECEIPTS.

TO REMOVE STAINS OF OIL, GREASE, INK, &c.—Chlorine water, or a weak solution of chloride of lime, removes stains, and bleaches the paper at the same time, but this involves pulling the book to pieces. If the stains are small, they may be removed with a weak solution of chloride of lime—a piece, the size of a nut, to a pint of water, a camel's hair pencil, and plenty of patience.—HANNETT'S *Bibliopegia*, p. 390.

ANOTHER.—Spirits of salts, diluted with *five* or *six* times its bulk of water, applied to the spot, and after a minute or two washed off with clear water, removes stains of writing ink. Chlorine water, or solution of chloride of lime, is better and easier to manage.—*Ib.*, p. 390.

ANOTHER.—Oxalic, citric, or tartaric acid may be applied upon paper or plates, without fear of damage. These acids do *not* affect printing ink.—*Ib.*, p. 391.

TO REMOVE IRON STAINS.—Apply, *first*, a solution of sulphuret of potash (liver of sulphur), and afterwards one of oxalic acid. The sulphuret acts upon the iron, and renders it soluble in diluted acids. All solutions for taking out stains must be well washed out of the paper, or they will rot it.—*Ib.*, p. 391.

GREASE OR WAX SPOTS.—May be removed by washing the part with *ether*, *chloroform*, or *benzine*, and placing it between white blotting-paper; then pass a hot iron over it.—*Ib.*, *ib.*

ANOTHER.—A more expeditious, and by some thought the best way, is to scrape fine *pipe-clay*, *magnesia*, or *French chalk*, on *both* sides of the stain, and apply a hot iron above, taking *great care* that it be not too hot. The same process will remove grease from colored calf; even if the spot be on the under side of the leather it may thus be clearly drawn right through.—*Ib.*, *ib.*

ANOTHER.—After gently warming the paper, take out all the grease you can with blotting-paper and a hot iron, then

dip a brush into *essential oil of turpentine*, heated almost to ebullition, and draw it gently over *both* sides of the paper, which must be kept warm. Repeat the operation until all is removed, or the thickness of the paper may render necessary. When all the grease is removed, to restore the paper to its former whiteness, dip another brush in ether, chloroform, or benzine, and apply it over the stain; *especially the edges* of it; this will not affect printers' or common writing ink.—*lb.*, p. 392.

REMOVING OIL STAINS FROM BOOKS.—In *Notes and Queries*, for December 10, 1863 (p. 495), a correspondent, J. C. Lindsay, writing from St. Paul, Minnesota, says, "The remedy is *sulphuric ether*. If the stains are extensive, I am in the habit of rolling up each leaf, and inserting it in a wide-mouthed bottle, half full of *sulphuric ether*, and shaking it gently up and down for a minute. On removal, the stains will be found to have disappeared; the ether rapidly evaporates from the paper, and a single washing in cold water is all that is required afterwards. Mineral naphtha oil and benzine possesses the same qualities of dissolving tallow, lard, wax, or similar substances of this class. Naphtha is an excellent solvent, but unless exceedingly pure is apt to tint the paper. Ether and chloroform, although more expensive, are much more pleasant, efficient, and safe to use. Any operations with ether, chloroform, or benzine; should never be conducted by candlelight, as their vapor is apt to kindle even at several feet from the liquid."

TO KILL AND PREVENT BOOKWORMS.—Take one ounce of camphor, powdered like salt, one ounce of bitter apple, cut in halves, mix, and spread on the bookshelves, and renew every eight or ten months. (N. B.) If bitter apple (*Colocynth*) cannot be procured, use tobacco.—WILLIAM BATES, in *Notes and Queries*, Jan. 18, 1868.

SCENT OF RUSSIA LEATHER.—This peculiar odor, which some persons like, but to many is very disagreeable, is given with *Empyreumatic oil* of the birch.—HANNETT'S *Bibliopegia*, p. 394.

PERFUME OF BOOKS.—Musk, with one or two drops of oil of *Neroli*, sponged on each side of the leaves and hung up to dry, will give a powerful odor. A more simple plan is, to place a vial of the mixture on the bookcase, or place there pieces of cotton impregnated with oil of cedar or of birch.

OF GIVING CONSISTENCY TO BAD PAPER.—Make a strong size, in proportion of one ounce of isinglass or gelatine to a quart of water, and boiled over the water; afterwards add a quarter of

a pound of Alum : when dissolved, filter through a sieve. The paper must be passed through the size at a heat wherein the hand may be held ; then hung on lines to dry gradually ; not exposed to the sun in summer, or a room too warm in winter : afterwards press.—*Ib.*, *ib.*, p. 393.

POLISHING OLD BINDINGS.—Take the yelk of an egg, beat it up with a fork, apply it with a sponge, having first cleansed the leather with a dry flannel. When the leather is broken, rubbed, or decayed, rub a little paste into the parts to fill up the holes, otherwise the glair would sink into them and turn them black. To produce a polished surface a hot iron must be passed over the leather.

ANOTHER.—The following is, perhaps, an easier, if not a better, method : Purchase some “Bookbinders’ Varnish,” which may be had at any color shop, clean the leather well, as before, if necessary, using a little water to do so, but be sure to rub *dry* before applying the varnish, which may be done with wool, lint, or a very soft sponge. Be sure to rub *dry* before varnishing.—*Notes and Queries*, 2d Series, Vol. x, p. 401.

ANOTHER.—A little glue size, used very thin, is better than beeswax and turpentine. The very best is a varnish made in France, called “French Varnish for Leather,” and is sold at fourteen shillings a pound. It may be had at Manders’, in Oxford Street, or any good varnish maker. There is a common sort, to be had at Reilly’s varnish factory, 19 Old Street, Saint Luke’s, at three and sixpence a pound.—*Notes and Queries*, 2d Series, Vol. ix, p. 423.

VARNISHING OLD BOOKS.—A writer in *Notes and Queries*, 2d Series, Vol. II, p. 155, says : “Little can be done by compositions to preserve leathers ; but, in some cases, varnish may tend somewhat to repel the action of the atmosphere and deleterious gases, but it is apt to harden the leather at the joints where the greater action takes place in opening a book. No doubt old bindings may be *furbished* up, but some composition to replace the unction dried out of the leather, without staining or injury, so as to render it pliable and soft, is still a desideratum. Want of ventilation does much harm. Books want air. The library of the *Athenæum* suffered so much some time ago from gas and heat, that the backs of calf bindings crumbled upon touching. Light, without injury to color—moisture, without mildew, and air without soot—are as necessary to a library as to a greenhouse.”—LESLIE SEMMES, F.S.A.

London gas, which produces sulphurous and sulphuric acids in burning, is a great enemy to bookbinding. Libraries containing choice bindings should *never* be lighted with gas.

TO CLEANSE WOOD BLOCKS.—M. Leblanc Hardel, printer, at Caen, by the advice of a chemist of that town, uses benzine instead of turpentine, and reports that it volatilises more rapidly, does not gum up the type or injure the block; renders the face of the wood smooth, and, consequently, increases the fineness of the work produced. From the rapidity with which it dries, it allows the forms to be washed without removing them from the press or machine.—CRISP'S *Printers' Business Guide*.

COPYING INK.—White purified honey, three parts; white glycerine, three parts; black or colored ink, eleven parts: mix well, and let stand for a week. For very fine character, two parts of glycerine and honey is sufficient.—CRISP'S *Printers' Business Guide*.

TO REMOVE INK STAINS.—Muriate of tin, two parts, with double its quantity of water, applied with a soft brush, will remove stains. The paper, then, must be passed through cold water.—CRISP'S *Printers' Business Guide*.

TO KEEP INK FROM FREEZING.—Add a few drops of brandy or other spirit. A little salt will prevent it from mouldering. When ink is allowed to freeze or mould, it loses its blackness or beauty.—CRISP'S *Printers' Business Guide*.

TO MAKE OLD WRITING LEGIBLE.—In a pint of boiling water put six bruised gall-nuts, and let it stand for three days. Wash the writing with the mixture to restore the color, and, if not strong enough, add more galls.

STRONG PASTE.—Add to two large tablespoonfuls of flour as much powdered rosin as will cover a farthing. Mix with strong beer, and boil for twenty minutes. To keep paste from moulding, add 15 grains of corrosive sublimate to every half-pint of paste made. This is poison.—CRISP'S *Printers' Business Guide*.

TO RENDER PAPER FIREPROOF.—A strong solution of alum will render it fireproof. Brown wrapping paper, saturated with a solution of half a pound of tungstate of soda, in a gallon of water, is rendered unflammable.

PAPER THAT RESISTS WATER.—By plunging unsized paper once or twice into a clear solution of mastic in oil of turpentine, and drying it afterwards by a gentle heat can be made to resist

moisture, and, without being transparent, has all the properties of writing paper, and may be used for that purpose. When warehoused, it is secure from mould, mildew, mice, or insects.—CRISP'S *Printers' Business Guide*.

VARNISH FOR MAPS AND DRAWINGS:

1. After being washed over with a solution of isinglass, or gelatine, dissolve 2 ounces of oil of turpentine with 1 ounce of Canada balsam, and apply with a soft brush.
2. Two coats of isinglass, or gelatine alone, laid on with a camel's hair brush, will much improve a map or print.
3. A thin solution of gutta percha, run over maps, improves them.
4. Parchment size, brushed over pencil-drawings, keeps them from rubbing.—CRISP'S *Printers' Business Guide*.
5. Common porter makes a capital fixer for pencil or chalk drawings, and gives them a pleasant tint as well.

SOILED BOOKS.—In reply to a query, in *Notes and Queries*, relative to taking stains out of old books, the following advice is given by Shirley Hibberd: "Take the book to pieces, if much stained; if not, only take out the leaves that require cleaning. Lay a sheet or a few pages in a large earthenware dish, and press on them some boiling water. Let them lie for six or eight hours; then take them out and lay them between clean blotting paper till dry. A drop, or less, of muriatic acid may be added; but there is a risk in using it when the fabric is aged." Practice first with old fly-leaves, to acquire experience in handling the wet paper.—*Notes and Queries*, March 10, 1860, 2d Series, Vol. x, p. 186.

TO PREVENT COLORS FROM SINKING OR SPREADING ON MAPS OR COMMON PAPER.—Wet the paper two or three times with a sponge dipped in alum water (3 or 4 ounces to a pint), or with a solution of *white size*, observing to dry it carefully after each coat. This tends to give lustre and beauty to the colors. The colors should also be thickened with a little gum water. Before varnishing maps after coloring them, two or three coats of clear size should be applied with a soft brush—the *first* one on the back.—COOLEY'S *Cyclopædia of Practical Receipts*, p. 722.

ACKERMAN'S LIQUOR FOR PRINTS.—Take of the finest *pale glue* and *white curd soap*, 4 ounces; *boiling-water*, 3 pints; dissolve, then add of *powdered alum*, 2 ounces. Used to size prints and pictures before coloring them.—COOLEY'S *Cyclopædia of Practical Receipts*, p. 1072.

ABSORBENT PAPER.—*Notes and Queries*, 1st Series, Vol. XII, p. 133. Dissolve a drachm of alum in three ounces of spring water, and sponge the paper with it; when dry, it will bear writing upon without blotting. You may also write on absorbent paper with common ink by mixing gum water with it.—F. C. H.

ANOTHER.—Having had much experience in foreign books, and the papers on which they are printed—more particularly noticing the absorbent nature of modern German works—I would advise “C.” to make his notes upon their margins in pencil, a card being introduced under the leaf to make the line clear and sharp, as I do not think anything could be done to impart size to the paper of a bound book without injury to its appearance. Books may be with ease sized prior to binding, and the paper materially strengthened.—LUKE LIMNER.

ANOTHER.—Finely powdered *pounce*, rubbed in lightly with the finger, and then burnished with an ivory folder, will cure the most absorbent paper. But if, as is generally the case with German manufacture, the paper has a tinge, the burnishing whitens it. For such paper (as for all, except that the resort requires a poultry yard) the white of a fresh egg applied lightly with a flat camel’s hair pencil, produces a sizing like foolscap. It takes but a few minutes to dry, and is perfectly transparent.—S. H. A., in *Notes and Queries*, 2d Series, Vol. I, p. 243.

TO MAKE COPYING INK:

1. Sugar candy or lump sugar, 1 oz.; or treacle or moist sugar, $1\frac{1}{4}$ oz.; *rich black ink*, $1\frac{1}{2}$ pint; dissolve.—COOLEY’S *Cyclopædia of Practical Receipts*.
2. Malt wort, 1 pint; evaporate it to the consistence of syrup, and then dissolve it in *good black ink*, $1\frac{1}{4}$ pint.—COOLEY’S *Cyclopædia of Practical Receipts*.
3. Solazzo juice, 2 oz.; mild ale, $\frac{1}{2}$ pint; dissolve, strain, and triturate with lamp black—previously heated to a dull redness in a covered vessel— $\frac{1}{4}$ oz.; when the mixture is complete, *add strong black ink*, $1\frac{1}{2}$ pint; mix well, and in two or three hours decant the clear.—COOLEY’S *Cyclopædia of Practical Receipts*.

Obs.—After making the above mixture, they must be tried with a common *steel pen*; and *if they do not flow freely*, some more unprepared ink should be added until they are found to do so.

TO REMOVE GREASE STAINS.—Mr. Bone, in a discussion on Mr. John Leighton's paper on *Library Books and Bindings*, read at the meeting of the Society of Arts, Feb. 23, 1853, stated that he had found "the india rubber solution" to be a very excellent thing to extract oil or grease spots from books, whether bound in leather, silk, or cloth. It might also be used for removing similar stains from the insides of books, as well as from furniture, covers, carpets, rugs, &c. The process was very simple, and consisted in laying on a coat of the solution and leaving it to dry; it should then be removed with a piece of ordinary india rubber. It is also very convenient for fixing prints in a scrap-book, being superior to paste or gum, as it is sufficiently adhesive to firmly hold them, while they might easily be detached at any time without damage either to scrap-book or engraving, as the india rubber could be removed in the manner he has described.

METHOD OF TAKING OUT INK.—*Notes and Queries*, 2d Series, Vol. XII, p. 114:

1. Take equal quantities of *lapis calaminaris*, common salt, and rock alum, boil them in white wine for half an hour in a new pipkin. This will at once remove stains of ink from paper or parchment.
2. Distil equal quantities of nitre and vitriol; dip a sponge in the liquid and pass it over the ink, which will be at once removed.
3. Distil equal quantities of sulphur and powdered saltpetre for the same purpose.
4. Rub the stain of ink with a little ball made of alkali and sulphur.—F. C. H.

ANOTHER.—*Notes and Queries*, 1st Series, Vol. XII, p. 133. A small quantity of oxalic acid, or muriatic acid, somewhat diluted, applied with a camel's hair pencil, and blotted off with blotting paper, will, in two applications, quite obliterate any traces of modern ink. By the aid of oxalic acid, I have restored a page, on which an inkstand had been upset, to almost primitive purity.—WILLIAM FRASER, B.C.L.

ANOTHER.—"M. Chaptal remarks that, since the oxygenated muriatic acid had been found capable of discharging the color of common writing ink, both from parchment and paper, without injuring their texture, it had been fraudulently employed," &c., &c.—J. EASTWOOD.

RESTORING WRITING ON, AND PRESERVING OLD PARCHMENT.—A correspondent in *Notes and Queries*, 2d Series, Vol. v, p. 90, signing "H. M. R.," enquires how he should treat an old parchment document to restore the writing on the parts rendered quite illegible by damp. An editorial note gives the following information: ["Manuscripts affected by damp may be strengthened by the use of *size*; but writing effaced by damp is beyond revival. Where any trace of writing remains, it may be rendered legible by a judicious use of hydrosulphate of ammonia, laid upon the spot with a soft brush. The operation should be performed in some spot where the effluvium arising from this liquid would be confined to the operator alone, as it is far from being agreeable. An infusion of galls has been used by some for this purpose, but the Cottonian charters in the Museum afford unhappy proof that such a remedy is worse than the disease, the writing being entirely obliterated, and the appearance of the document spoiled, by the too liberal application of the infusion. The hydrosulphate evaporates speedily, and leaves not a trace behind. The parchment spoken of by "H. M. R." should be allowed to soak in clear spring water, into which a small quantity of spirits of wine has been previously infused, until it is rendered soft and pliable; then let it be carefully removed, laid upon a clean napkin, and the superficial damp removed with a sponge, taking care that no friction is allowed; then take some strips of cardboard or thick paper, lay the parchment upon a board, and, placing the strips along the margins, nail it securely, stretching it smooth, with care, at the same time; allow it to dry gradually, and it may be then removed and inlaid or framed as the operator desires."]

TO MAKE FIREPROOF PAPER.—This can be done either by solutions of chloride of zinc, or the liquid sulphuret of calcium or of barium, the same being afterwards steeped in a solution of sulphate of iron. The cost is very little, and paper for drawing up wills, legal documents, bank-notes, &c., should be so treated. —*Notes and Queries*, 2d Series, Vol. v, p. 129.

IMPRESSIONS OF WAX SEALS.—Dr. Bachhoffner, in a lecture on "Nature Painting," delivered some years ago at the Polytechnic Institution, proved by illustration that impressions could be taken from wax seals on lead or iron without injury to the seal. He placed a sealed envelope on a piece of lead, which was on an anvil; his assistant struck the envelope directly over the seal a sharp blow with a heavy hammer; the impression was

taken in the lead, the seal remained uninjured. The lead would give any number of impressions. The blow must be quick and violent, else the wax will be broken.—S.

ANOTHER.—I find that the best way of copying small seals is by taking an impression in lead. This is done in the following manner: Take a piece of lead, as soft as possible, the size of the seal, and about half an inch thick (I use flattened bullets); smooth and polish one side, and place it on the seal, which must rest on something solid, as a flagstone. Strike the lead a sharp blow, well directed, and the result will be a beautiful impression. If the blow is struck evenly, not the slightest injury will accrue to the seal.—J. ASHTON, in *Notes and Queries*, 1st Series, Vol. XI, p. 113.

✎ Though the authority from which the receipts given is always stated, they have all been examined, and, in many cases, revised by a practical chemist of great experience, who selected them from a very large number submitted to him as the cheapest, most easily applied, and effectual of the kind. Many other useful receipts, on subjects similar to the preceding, will be found in Bonnardot's *Essai*, noticed in the Bibliographical list.

PART VI.

DICTIONARY OF TERMS.

ABBREVIATION (*bibliography*).—*Fr.*, l'abréviation; *Ger.*, abbreviatur. Characters, or else marks or letters to signify either a contracted word or syllable.—*See* Part VII, "Miscellaneous," *Art.* Abbreviations.

ACRAOMATIC BOOKS.—Books containing some secret and sublime matters, calculated for adepts and proficient on the subject.—*REES' Cyclopædia (Books)*.

ACROSTIC.—*Gr.*, *akros* high, and *stichos*, a verse. A Greek term, signifying literally the beginning of a line or verse, applied to a number of verses, so contrived that the *first letter* of each line or verse, being read in the order in which they stand, shall form some name or other word or words. Porphyrius Optatianus, a writer of the fourth century, is considered by some to be the inventor.—*WHEATLEY'S Of Anagrams*.

ADMIRATION, NOTE OF (!).—This is the Latin *Io* (an interjection of joy) written in the same: first *Io*, then *!*.—*Bilderdijk*, as quoted in *Notes and Queries*, Dec. 29, 1855.

ADULTERISM (*bibliography*).—Name altered or adulterated, as d'Alton (Dalton), De Foe (Defoe).—*O. H.**

ADVANCE SHEETS (*printing*).—Sometimes called "early copies." Portions of a work supplied elsewhere previous to publication: generally for simultaneous reproduction.

ALBUM, *i. e.*, THE BLANK BOOK.—Originally applied to the books kept in every church or monastery for the registry of the deceased, in which the names of the benefactors were recorded, that they might be prayed for, &c. The Venerable

* All articles marked *O. H.* are taken from "A Martyr to Bibliography," by O. Hamst, *i. e.*, Ralph Thomas, who quotes them from a "List of Technical Bibliographical Terms," after Perquin de Gembloux.

Bede is the first writer known who uses the word in his *Life of St. Cuthbert* (*written ante 721*). The earliest specimen of an English album is the *Album* or *Book of Life*, now in the British Museum (*Cott. MSS., Dom VII*).—*See Notes and Queries*, 1st Series, Vol. VII, p. 235, 341.

AMPHIGORIC.—*Greek, amphi*, about, *goros*, round. A term applied to nonsensical verses, a rigmarole, or, more, literally, a *round-about*, with seemable meaning enough to put one on finding it out, though, if findable, not worth the finding. Its truest version, perhaps, in our vernacular, is *twaddle*.—E. L. S., in *Notes and Queries*, 4th Series, Vol. III, p. 224, where examples and further information are given.

ALMANAC-DAY.—The day on which almanacs for the new year are ready by the publisher for delivery to the trade. It is by custom fixed on the 21st of November, though, under peculiar circumstances, it is sometimes later.—*Bookseller*.

ALLITERATION.—*Latin, al* for *ad*, to, and *litera*, a letter; *French*, allitération. The repetition of the same letter at the beginning of two or more words immediately succeeding each other, or at short intervals.—BOAG. *See Wheatley's Of Anagrams*, p. 23, and *Notes and Queries*, 2d Series, Vol. VIII, p. 412.

ALLONYM (Allonymous) (*bibliography*).—False proper name. Work published in order to deceive, under the name of some author or person of reputation, but not by him, as Peter Parley (*Annual*).—O. H.

ALPHABETISM (*bibliography*).—As A. B. C., X. Y. Z., frequently used.—O. H.

ANAGRAM (*bibliography*).—The letters of the name or names arbitrarily inverted with or without meaning.—O. H.

———— *Greek, anagramma*, a transposition of letters. Anagrammatism or malagrammatism is defined by Camden as “The dissolution of a name truly written into its letters as its elements, and a new connection of it by transposition, without addition, subtraction, or change of any letter, into different words, making some perfect sense applicable to the person named,” as Horatio Nelson—Honor est a Nilo.

ANANYM (*bibliography*).—*See Boustrophedon*.—O. H.

ANASTATIC PRINTING.—*Greek, anistemi*, to raise up. A mode of obtaining facsimile impressions of any printed page or engraving without re-setting the types or re-engraving the

plate. The printed page or engraving being saturated with diluted nitric acid, which does not affect the part covered with printing ink, a transfer is taken on a plate of zinc, which is soon corroded or eaten away by the acid from the non-printed parts of the page, leaving the printed portion in slight relief. A further application of acid deepens the corroding, and heightens the relief to the extent necessary to enable the subject to be printed in the ordinary manner.—*Imp. Dictionary, Supp.*

ANONYM.—Book without a name on the title.—*O. H.*

ANONYMOUS.—Book printed without the author's name on the title.

APOCONYM (*bibliography*).—Name deprived of one or more initial letters.—*O. H.*

APOCRYPHAL (*bibliography*).—Book whose author is uncertain.

APOSTROPHE (*printing*).—*French*, l'apostrophe; *German*, apostrophe. A sign of abbreviation (') used for letters or syllables omitted at the commencement or end of words, as shou'd, 'bate, 'prentice, tho', and in the genitive case singular number, ending with s, as James'. "The apostrophe is not used for abbreviation in the Holy Scriptures, nor in Forms of Prayers, but everything there is set in full and at length. To this even the Latin law-language had regard, and did not shorten the word DOMINUS, when it had reference to God; whereas *Dom. Reg.* is put where our Lord the King is understood.—*SAVAGE'S Dictionary of Printing.*

ARISTRONYM (*bibliography*).—Title of nobility converted into or used as a proper name.—*O. H.*

ARMARIAN.—An officer in the monastic libraries who had charge of the books to prevent them from being injured by insects, and especially to look after bindings. He had also to keep a correct catalogue.—*Chambers' Journal*, No. 276, p. 239.

ASCETONYM (*bibliography*).—The name of a saint used as a proper name: as Saint Jean (la mère Angélique de), (*i. e.*, Angélique d'Arnauld d'Andilly).—*O. H.*

ASTERISK (*bibliography*).—*Greek*, asteriskos. The figure of a star, thus (*), used in writing, either to denote an omission, an addition, or some remarkable passage in a book.

[TO BE CONTINUED.]

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